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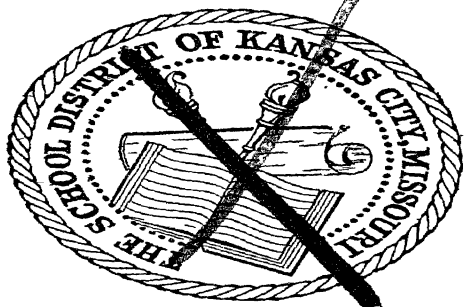
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HOW TO JUDGE SPEECH CONTESTS

by

JAMES NOBLE HOLM, P.H.M.

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PREFACE

Out of nine years' experience in high school and college speaking contests has come the desire to make a systematic study of the techniques involved in judging those contests. Probably the greatest factor in bringing such a desire into existence has been the dissatisfaction with much of the judging and criticising observed during those nine years. A great deal of the dissatisfaction has been personal, yet it has been in part a reflection of popular sentiment. When persons unversed in the skills of speaking were called upon to act as judges, to expect efficient judging according to any recognized standards would be unreasonable. But to find that the so-called expert judges are unable to agree, and often are unable even to explain the basis of a decision or to criticise the contestants constructively has been a constant source of irritation, not only to me, but to others. When the very center of the whole system of contest speaking, the judge, has been so open to criticism, it is little wonder that in many quarters contests in speaking have come into disrepute. Something should be done, it seems, to improve the quality of judging.

But other reasons could be advanced to explain why such an investigation has seemed desirable. One of these is the recent marked increase in both the number and kinds of speaking contests, despite the

unsatisfactory type of judging done in many of them. Another ground is the critical analysis and evaluation of the school curricula, and indeed even of our fundamental philosophy of education, which has occurred during the unsettled years through which we have been passing. Still a third reason is the lack of attention which has been paid to speaking contests as a whole, and the scarcity of literature dealing with the subject. Added to these motives is the belief held by the writer for several years that to bring together a collected discussion of the methods of decision and analysis might help to improve an activity which has been too often marred by controversies arising out of a lack of uniformity of methods and standards.

This study, then, attempts to bring together, to outline and make clear what seem to be the accepted standards of judgment and criticism for speech contests, and some of the techniques involved in measuring proficiency according to those standards. It does so in the hope that such a work may prove helpful to all parties interested in contest speaking—the contestants, the directors of speech activities, the principals, superintendents, and department heads, and the contest judges—and that the problem of successfully judging contests may be given more emphasis and be carried one step further toward its ultimate solution. To set forth what are now the most generally recognized standards may at least bring up for discussion the question of whether a uniform set of

objective standards in use throughout the country would improve the judgment and criticism of contests. At most it may act to put contest work on a higher level of efficiency and value.

In bringing together this outline of standards and methods for the judgment and criticism of speech contests, four methods of gathering data have been employed.

In the first place, the fruits of nine years of active participation and observation in contest work have been utilized. This includes experience in both high school and college work, as a contestant, a coach, and a judge. It includes observation and participation in five state and four national speech tournaments, and hundreds of local contests and tournaments.

Conference and correspondence comprise the second method of collecting material. This includes discussions with speech teachers, coaches, and judges from all parts of the nation, and the collection of representative sample ballots and instruction cards from many state debate and speech leagues, and from other organizations issuing similar material.

In the third place a survey of the literature on the subject was made, and the results used in evaluating and developing the outline. Speech texts, popular periodicals, and professional journals have been carefully searched for material bearing on the subject.

Finally a questionnaire asking for detailed opinion on many points in controversy, and an evaluation of many of the criteria of effective speaking was sub-

mitted to two representative groups. The data obtained here were tabulated and incorporated in the text, as well as being made available in statistical form.

In gathering the mass of fact and opinion from which the outline was created, the writer has been aided by numerous friends who have interested themselves in the work, and to whom a grateful acknowledgment of indebtedness is due. Particularly should be named Dr. A. T. Weaver and Dr. H. L. Ewbank of the University of Wisconsin, Professor V. A. Ketcham, Dr. J. A. Carroll, and D. W. Riley of the Ohio State University, Professor E. Turner Stump of Kent State University, and Dr. Donald Hayworth of Michigan State College. To my wife for her numerous helpful suggestions, to the many persons who carefully answered in detail the questionnaires submitted to them, and to those whose writings have been freely used in the compilation of material, I further express my appreciation.

JAMES N. HOLM

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The National Association of Teachers of Speech; University Extension Division, University of Wisconsin; Ginn and Company; W. W. Norton & Company, Inc.; National Forensic League; The H. W. Wilson Company; Harper & Brothers; D. Appleton-Century Company, Inc.; Wisconsin High School Forensic Association; The Macmillan Company; *The English Journal*, National Council of Teachers of English; The National Thespians.

Grateful acknowledgment is also made to Dr. Elwood Murray and Dr. H. L. Ewbank for permission to quote and reprint material.

J. N. H.

FOREWORD: TO THE READER.

This book is a manual. It is intended to be helpful to the experienced judge of speech contests by giving him a means of checking his methods and standards against those established by consent and usage in a majority of the states. It is also designed to be of assistance to the beginner by describing for him the principles and practice of his more experienced colleagues.

The reader is warned against approaching the work as if it were a text, or a literary work to be consumed at one sitting, for it is neither. It should rather be treated as a reference or a guidebook, and used as a source of information, to be kept handy when needed. The writer has carefully tried to avoid any suggestion of bringing another textbook into the field of the speech arts, for there are already many excellent works available, to which the reader may be referred for a detailed explanation of speech theories and techniques.

To the criticism which may be leveled against the work for repetition of statements, a word of explanation may be appropriate. In order to make constant cross-reference unnecessary, and in order to emphasize several fundamentals which are often ignored in the judging of contests, repetition has been deliberately resorted to in several instances. This, it is hoped, will result in a clearer and more usable book.

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PART I

INTRODUCTION

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HOW TO JUDGE SPEECH CONTESTS

CHAPTER ONE

THE FUNCTION AND VALUE OF SPEECH CONTESTS

A BRIEF HISTORICAL BACKGROUND
A CONSIDERATION OF SOME OF THE OBJECTIONS
TO SPEECH CONTESTS
THE PLACE OF SPEECH CONTESTS IN EDUCATION
THE CONTEST JUDGE AS AN EDUCATOR

I. A BRIEF HISTORICAL BACKGROUND

Contests in speaking activities are not new to the educational world. We are told that both Aristotle and Quintillian spoke with high regard of the debate and declamation exercises held in the schools of their time, and that down through the centuries until today students have contended for supremacy on the forensic platform.¹

The extent to which such contests have been organized and expanded, however, is a comparatively recent development. While the first debating society was formed at Eton School in England in 1811, and the famous Oxford Union of Oxford University was

established in 1823, it was not until 1883 that the first intercollegiate debate took place in the United States. In that year Knox met Rockford in a women's debate, and the two schools became hardy pioneers in an activity now so widely accepted that almost every school must feel its influence.² Nine years later Yale met Harvard to establish debating in the universities. The Middle West was not slow to adopt the activity, for in 1893 the Universities of Michigan and Wisconsin met in what proved to be the first of a long series of debates, although at the latter school inter-society contests long proved more popular.

Debating had already been introduced into the high schools—in fact even before 1875 it had appeared in some form—but it remained for the University of Minnesota to sponsor the first state-wide forensic meet, which was held in 1902. Contest speaking began its rapid growth in many varied forms soon after the turn of the century.

Extemporaneous speaking is first mentioned at South Dakota Wesleyan University in 1916; the variations of declamation had already begun to spring up. The advent of the war, however, postponed nation-wide organization of speaking contests. *Pi Kappa Delta*, national honorary speech fraternity, held its first national convention at Topeka, Kansas, in 1917, with Washburn College as the host. This, together with the tournament plan of contest speaking which grew out of it, proved so popular that it was repeated on the high school and junior college

levels. *The National Forensic League*, organized in 1926, held its first national tournament for high school speakers in 1931, and cooperating with the National University Extension Association, has continued to hold annual tournaments in six divisions of speaking. *Phi Rho Pi*, a junior college debating society, also began holding annual conventions with tournaments in 1931.³

During the past sixteen or seventeen years many types and variations of the speaking contest have come into being. Play contests, or one-act play tournaments have proved increasingly popular, as the greater number of schools taking part each year shows.⁴ Various types of reading and declamation competitions have been devised, with Dean Dennis of Northwestern University as a leading exponent of the newer ideas. From England has come the recent interest in the verse-speaking choir, with its possibilities of competition, while Western Reserve University of Cleveland, Ohio, each year sponsors a radio speaking tournament for debate, extemporaneous speaking, declamation, and one-act plays.

No accurate figures revealing the actual extent of speech contests in high school and college at the present time have been compiled. However, a survey made in 1934 at Columbia University reveals that approximately 85 percent of our high schools carry on debating activities, at least half of which are extra-curricular.⁵ A similar survey made in 1930 at the University of Wisconsin shows 135 state leagues

for high school speaking contests of various sorts, and 73 leagues of the same order for colleges and universities.⁶ The 500 member chapters of the *National Forensic League*, the 135 chapters and 14,000 members of *Pi Kappa Delta*, largest collegiate forensic fraternity, the activities of *Delta Sigma Rho*, *Tau Kappa Alpha*, and *Phi Rho Pi*, and the fact that debate, speech, and drama leagues in at least 40 states have memberships ranging from a few to 600 schools, all are strongly indicative of the wide extent of contest speaking.

An interesting comment on this remarkable growth of speech contests is the extent to which such activities have become integral parts of the educational curriculum. Galen Jones in his survey of the trends of extra-curricular activities reports an increase of more than 30 percent in the curricularization of debating. In other words, nearly one-third of the high schools which began debating as an added function found the demand great enough and the results encouraging enough to add the activity to the regular curriculum.⁷ Dr. H. L. Ewbank adds, "The idea of having courses in speech and departments of speech did not spring full grown from the brains of presidents and deans. It came from the students who wanted to do well in literary societies, in the required declamations and orations, in the oratorical contests, and who were willing to pay extra for special instruction in elocution."⁸

II. A CONSIDERATION OF SOME OF THE OBJECTIONS TO SPEECH CONTESTS

Thus we find that in less than sixty years modern speaking contests have developed, slowly at first but more and more rapidly as their appeal and a realization of their value has spread, until today they have become a widely accepted part of our educational scheme. However, even in this comparatively short time difficulties have arisen. Coincident with the rise of the popularity of speech contests came the major problem of judging those contests. Too often the judges were untrained; less frequently they were incompetent or unsympathetic. As a result many decisions proved unpopular, arguments occurred, and animosities arose. A minor problem later became apparent. Some speakers and their coaches became imbued with the lust for victory, with "win at any cost" their motto. Again friendship was strained, and as an educational device, contests were weighed in the balance.

Seeing these difficulties, a group of unquestionably sincere teachers of speech, combining with others outside the field, began to voice their doubts and objections. Little good could come of contests was their belief. "Accurate decisions are impossible," and "valuable educational training is a mirage" were the twin theses of their writing and speaking; and they began to cast about for some activity to replace competition as an incentive to training in public speaking.

But the contests went on,—even spread—despite the cries of the doubters, refuting all objections by the very fact of the evident and increasing growth of the contest principle.

The first problem which we approach, then, is to determine for ourselves the justice and validity of these attacks on the use of contests in teaching speech. Later we shall turn to our main consideration, the accurate judging and criticism of the contests. Strangely enough, many of those criticizing competitive speech work do not attack the contest itself, but only the decision, thereby agreeing that the object of their attack is not inherent in the contest principle, but only in the method of judgment.

Let us examine the objections individually. The first is the accusation that the situations created in contest activities are largely artificial, and not related to actual life conditions. It is false education, the doubters argue, to place the speaker in contest situations which have so little relationship to the activities of later life. Yet what could be more true than the fact that all life in our present society is competitive? In school we strive against our classmates for grades and honors, we seek distinction in school and extra-curricular activities, we work to further the interests of our organizations against all others. Graduation places us in a whirl of competition for a job and a place in life, where we once again must pit ourselves against the best, in teaching, in selling, in business, in law, or in any other calling

we wish to name. Unless society becomes completely communistic, and cooperation the law of all living, we must concede that life itself is a contest. What, then, can be more true to life than contests? Even our leaders of educational thought grant that competition is a valuable pedagogical instrument.

The critics of speech contests argue further that it is the immediate decision itself, especially in debate, which is contrary to our daily modes of life. Decisions in life, say the objectors, are seldom immediately arrived at, but are, rather, slow processes, often not revealing themselves to the speaker at all. We ask—Is this a valid generalization? Does not the salesman seek an immediate decision from his prospective customer? Does not the lawyer strive to influence the jury to a quick decision? Does not the legislator ask immediate action in the form of the support of his fellows? Is not speech itself a means of immediate social control? Can we justly argue in the light of these examples that life does not contain the immediate decision?

But the objector continues; he is not so easily subdued. These life decisions, he counters, are based, not directly on the speaker's ability and technique, but rather upon his effectiveness with his hearers. We answer—Is not the one inseparable from the other? If we base our decisions in speech contests on our judgment of a speaker's effectiveness, then criticise that effectiveness from the standpoint of his technique, are we not seeking to train those values

which will retain effectiveness in later life? The only error here could come, not from the decision itself, but from the method of judgment.

Thus we seek to show that contests are related to everyday life, and that training in one will result in direct experience for the other.

The second major objection we must meet is the belief that the contest in speaking introduces false values into our world of education, making victory the end of competition rather than the means of attaining other ends. Here we answer that, although this objection may no doubt be true in certain cases, can we attach the blame to the contest itself, or does the guilt rather belong to the person in charge of the activity? If a speech director makes victory his goal in all inter-scholastic competition to the neglect of true values, are we to eliminate the contest, or shall we try to change the individual who subverts its purpose? A certain small Ohio college well known for its spirit of win-at-any-cost soon found itself unable to schedule meetings with sister institutions, while all about it contest speaking flourished. We believe that instead of decrying contests, instead of blaming them for the faults of those who misuse them, we should bend our energies to educate the real creator of the defect. It would seem better to strive to put the emphasis where it belongs, so that the actual purposes of competition may be reached. The answer must lie in working to ensure a decision based upon those values which we seek to teach.

The final major objection offered to contests is that they foster exhibitionism, glibness, artificiality, and insincerity, making the speaker an automaton, grinding out prepared material without regard to audience or purpose. This would be a serious indictment if sustained, but we believe that here again the logic of the objectors is in error. Is this a valid plea against contests themselves, or against the methods of instructors and judges? We hold for the latter; and argue that to rid ourselves of that type of objection we should not eliminate all contests, but rather should ensure a preparation for creditable participation on the part of each contestant, and above all a decision based on the values we desire to teach. If the victory goes to the contestant most ably representing sincerity, thoughtful preparation, and real ability, are those not the outcomes future contests will engender? Here the key lies with the judge; it is he who is most powerful in demanding the real values which should be developed, or in rewarding those qualities which truthfully should be discouraged and eliminated. If the decision is awarded to glibness and insincerity, that is what we shall reap; but if the winner is the speaker who displays knowledge, skill, audience mastery, sympathy, and sincerity, those are the qualities other speakers will strive to obtain. The results of competition, then, lie largely in the hands of the judges, and indirectly in the hands of those whose responsibility it is to select the judges. Says Gertrude Johnson of the University of Wis-

consin, "The entire results could be set at naught by incompetent judging. Until contests shall be judged by people who have some *accurate knowledge* of what constitutes good work in interpretative vocal expression, and who are clearly instructed as to the method of procedure for the given contest, little can be hoped for in a constructive way in the conduct of declamatory contests."⁹ James M. O'Neill adds, "The decisions to be rendered . . . are of great importance. Correct decisions will enable this work to serve a really significant educational end. Incorrect decisions, decisions rendered upon improper grounds, may so pervert the whole activity that the total result will be more harm than good."¹⁰ Truly, then, much of the evil ascribed to contests lies in the judging, and if we wish to improve contests, we must improve the judging of contests.

III. THE PLACE OF SPEECH CONTESTS IN EDUCATION

Having answered our first problem by indicating that the major objections to contests are either unfounded or may be overcome by proper administration of the contests; and having laid the premise for urging further work in improving the adjudication of the contests, let us look at speech competition from another angle. Why have contests in debate and other forms of speech thrived and flourished to such a great extent? What benefits and educational out-

comes do they offer in return for the labor and money spent to conduct them? Testimonial after testimonial could be cited to answer those questions, but let us briefly consider what our own answer should be.

First, and foremost, the participant will secure adequate training for the experiences of life. Since the contests are not designed to train the masses of students, the followers, (even though they do include a greater number of participants every year) but rather to help the leaders and the outstanding students, we should be justified in giving to them the benefit of the thorough and detailed training experienced in contest work. The speaker learns to adapt himself to varying audience situations, to arrange material logically and psychologically to fit those situations, to meet unexpected objections with ease and fluency, to acquire poise and confidence before a critical audience, to develop perseverance and industry, to use the tools of voice and language to their utmost limits, and to depend on himself in formulating and carrying out projects. All these and more too are derived from contest speaking carried on under competent and skilled direction, and in their cultivation the leaders of tomorrow's world are given their training under fire and criticism.

But not only does the speaker learn skills and abilities which must stand him in good stead the remainder of his lifetime, he also gathers a fund of knowledge, of worth-while information, through the necessity of that knowledge to his work. Economic

problems become familiar to him, the changing picture of world affairs plays before his eager eyes, writers of power and renown are his friends through association with their works, the literature of prose and drama becomes living and a thing of loveliness. Use of the many sources increases his powers of observation, and opens a new world of friends, experts, and critics. All this is a vital knowledge, incorporated into his life and activity, not a thing aloof, acquired piecemeal and forgotten. It is integrated into his very being.

Aside from this training for later life, a second great value of contest speaking is derived from the incidental opportunities which the contest itself offers. The fraternity and friendship of others interested in the same line of endeavor is something the classroom cannot offer; yet who can deny that it is this contact with his fellows which is the aim and test of all education? Opportunity in leadership, in travel, in exposure to contagious enthusiasms for life and achievement, in character building, in a general broadening background, these are certainly desirable in the development of our students, and are assuredly opportunities opened through the contest in speech.

In short, not only does the speaking contest provide values for the future citizen in his life and work, but it presents training and experience for a greater social good. Training for life's activities and training for character are two of education's primary functions.

Third, contest speaking, unquestionably to those who are familiar with it, transcends the training offered by those who confine themselves to the classroom, in that it transcends the "purely educational" instruction in speech. Teaching is a matter of personality, yet in the classroom an invisible psychological barrier erects itself between teacher and pupil, a barrier difficult to surmount, and one which prevents a full understanding, and the full effect of a teaching personality to be felt. Outside the classroom, working together toward the same ends, sharing the same hopes, enthusiasms, and disappointments, teacher and pupil both gain a greater freedom from the classroom barriers, and meet on the common ground of companionship and endeavor. This alone would be sufficient to mark it off as a desirable activity, even were the other benefits not to be gained from competition. In this connection Professor Marie K. Mason of Ohio State University reports greatly improved results in the teaching of visual hearing when her students engage in public lip-reading contests.

Finally, speech contests render a distinct service in the extension of education. This service to the public is of far greater significance and value than most people commonly suppose; to curtail the activities of speaking contests would be to curtail a great power in public and democratic thought. Survey after survey might be cited to express in actual figures the hundreds of thousands of people who are reached and influenced by debates, forums, and other forms

of forensic activities. Nearly a quarter of a million citizens listened to collegiate debates alone in one year, excluding radio audiences.¹¹ How many more listened to speakers on the more numerous high school platforms? Proof of the power of these appearances is plain in the activities of persons and organizations affected by that power. In one midwestern state the stand of the old-guard politicians against contest speaking is plain enough evidence of the might of the speech contest. That the National Association of Broadcasters saw fit to supply material to debaters on a nation-wide scale is another evidence, as is the same kind of activity by national chain store companies, electric utility associations, and even the Government of Great Britain! In still another instance in a midwestern state, the effort of a chain of newspapers to have one of its editorial policies adopted by the state debate league as a subject for discussion indicates the power of high school debate in the estimation of the men controlling the news chain. Thus is social good added to personal development as an educational achievement of the speaking contest.

Plainly, then, contest speaking is a double-barreled educational activity, which, rightly controlled, is powerful in its influence for good. Many contend, however, that the same ends may be gained without the contest feature, that is, through forums, discussions, recitals, and speaker's bureaus. The contentions of these people lead us to inquire into the place

of the speech contest in the educational world.

Superior motivation for better, more fruitful work is one of the outstanding attributes which recommend contests to education. True it is that activities such as forums, discussions, recitals, and speaker's bureaus should have a place in any well-balanced speech program, but experience has proven that the added incentive of competition brings the speakers out of the mire of mediocrity and takes them to a higher level of achievement. One authority tells us that "The secret of the success of debating as a device surely depends largely upon its competitive features. The pedagogical and social value of competition is too well known to require discussion." What happens when the competitive feature is dropped, and non-decision meetings take precedence? We turn to the report of one who has tried the experiment: "All coaches conceded that non-decision debating resulted in a loss of interest. Several noted that this loss of interest increased as the season progressed. Other criticisms against the non-decision debate were: the audience lacked interest; the debaters lost valuable criticism; they lost an opportunity for training in sportsmanship; they did not grow accustomed to having their work judged; they lost a strong motive for research; they grew careless on the platform." ¹²

Some of the reasons impelling the contestants to better performance are given by Dr. A. T. Weaver of the University of Wisconsin, who says, "Inter-

school contests mean much to our intra-school affairs. They hold before the students something tangible and definite as a reward for endeavor. The students chosen to represent the institution feel that they have achieved a real distinction in the eyes of their fellows." ¹³ That this value of motivation is not limited to contests in speech is attested by the fact that the United States Department of Education lists 32 kinds of non-athletic contests in current use in the schools of this country.¹⁴ It must be concluded, therefore, that competition offers to education a valuable means of stimulating students to greater effort.

Contests are also in keeping with modern educational tendencies in that they act as an integrative factor in the work of the school. They bring together into one purposive activity much of the knowledge and many of the skills acquired in widely separated classes, and weld the knowledge and skill into an active and vital part of the student's life. Dr. H. L. Ewbank tells us that speech contests are in keeping with modern educational psychology in that they begin with the student's immediate interests and work toward more remote goals, they demand marked activity on the part of the student, and they resemble desirable life situations as nearly as possible.¹⁵ Thus we see that contests in speaking are in harmony with modern educational thought, besides acting as a powerful motivating device.

Finally, through contests the student speaker is taken from the limited range of experience offered

by his school, and given the opportunity of learning from the work of others, his competitors, possibly trained in methods and bringing material both of which are new to the learner. He is given the further opportunity of learning from the directed criticism of the expert judge, who analyzes and constructively criticizes as he awards his decisions. Certainly these educational achievements are not to be found in speaking without competition.

In addition to these benefits to the student, education and each local school profit from speech contests, in that such activities afford an inter-stimulation and exchange of thought between sections of the states, and even sections of the nation, besides allowing each school to directly measure its standard of teaching effectiveness in comparison with other schools.

So it is that both student and educator benefit from contests.

IV. THE CONTEST JUDGE AS AN EDUCATOR

We drew the conclusion in part two of this chapter that a major portion of the success or failure of any speaking contest, particularly as an educational activity, rests with the judge. Let us consider briefly now the place of the contest judge in the scheme of education.

It hardly needs repetition here that the judge occupies a key position in education by contests. By the

very fact that his decision will reward certain qualities and penalize others, the judge of any contest holds the power to determine the standards and methods of the student contestants. Desiring to win, each student will make every effort to gain the qualities which will assure him of a high standing. It is mandatory that the judge, then, carefully decide and criticize according to the educational aims of each contest.

Too often, though, judges have been incompetent. Part of the incompetence has been due to lack of training, which may have been no fault of the judge. This is being remedied through the increased offerings of college and university departments of speech, and at the present time a judge who has had adequate training in speech should be available in almost every part of the country. A further cause of incompetence has been in the fact that few judges recognize their position as an educator. To again quote Dr. H. L. Ewbank, "I suppose always our biggest need is judges who view the contest as an incident in the educational process."¹⁶ Again, it seems that it is up to our universities, our forensic leagues, and those who choose judges to emphasize this quality when placing judges. Judges, too, must be taught.

Some blame for incompetence on the part of judges has been due to the use of varying standards of criticism and decision. Says Ernest Bavely, editor of the *High School Thespian*, "A second matter which I believe needs further clarification is that pertaining

to the plans used for judging these contests. Would it not be for the best interests of all concerned if a more uniform plan of judging plays should be evolved? Perhaps the sponsors of the leading play contests in the country should exchange score sheets and work out a plan of judging which would not only be more uniform, but would place the proper emphasis upon the educational values contests of this type possess." ¹⁷ In these few words, Mr. Bavely has summarized what seems to be the next step in the improvement of all speech contests: the educational viewpoint and a greater uniformity of judging standards according to that viewpoint.

Our great problem, then, is to guide the vast sum of speech activity which begins in nearly every village and school in our land and ends in annual national championship tournaments, into the channels which will bring it to its utmost fruition. To do so we must ensure trained directors and teachers of speech, and we must demand experienced and competent judges who will thoroughly analyze and criticize our contestants according to recognized standards of achievement. Of course, no one realizes more than the experienced teacher of speech that disagreements in contests will never completely end, and that with closely matched competitors even the experts cannot be unanimous in decision, though they may agree in the standards used to reach that decision. Varying emphasis on relative points will inevitably shift the weight of decision when the teams are closely

matched. But withal we must conclude that well-informed and experienced judges will do much to bring contest speaking to the complete realization of its possibilities.

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CHAPTER TWO

THE BASIC PRINCIPLES OF EFFECTIVE JUDGMENT

THE FUNCTION OF THE CRITIC JUDGE
THE PURPOSE OF THE SPEAKER
THE RELATION OF THE JUDGE TO THE SPEAK-
ER'S PURPOSE
THE MEANS OF THE SPEAKER TO ACHIEVE HIS
PURPOSE
THE RELATION OF THE JUDGE TO THE SPEAK-
ER'S MEANS
STANDARDS OF EFFECTIVENESS

I. THE FUNCTION OF THE CRITIC JUDGE

In order for the man in the key position of any speaking contest, the judge, to perform his duties effectively, it is of prime importance that the exact functions he is expected to fulfill be made clear. Says Miss Gertrude Johnson of the University of Wisconsin, "To arrive at an agreement as to the judging of any contest, speech or otherwise, demands that there be an understanding of the objectives of the contest and a knowledge of the elements which make these objectives possible of attainment."¹ It is quite commonly agreed that the ideal situation presents two duties to the judge. The first is judgment itself; the second is criticism.

A judgment is an impartial and formal opinion or

decision, and results from the unprejudiced consideration of all the elements entering into the contest. The result of judgment is the determining of the relative ability or rank of the various contestants, the naming of the winner and those who follow in successive order.

Criticism analyzes the comparative excellencies and defects of the competitors and makes them plain for encouragement or correction. In analytical criticism each speaker should be compared both to those with whom he is competing and to an established set of standards of performance. During the course of the contest the judge should analyze for criticism, using the results of his analysis with care as a basis of judgment. Always, however, his criticism should explain his judgment, rather than the opposite, for the speaker is more concerned with results with an audience rather than conformity to technique. Rigid conformity to technique is elocution, a speech mode of forgotten years.

The judge must recognize that while, from the contest standpoint, he may be the most important member of an audience, he is, nevertheless, still a member, and not a superior being set apart. He must take into consideration the purpose of the speaker with the audience, basing the decision on the success of the speaker in achieving his purpose. In so doing the judge must always feel himself a part of the audience, and in that way gauge the total effect of the speaker.

II. THE PURPOSE OF THE SPEAKER

The general purposes of any speaker have been in some dispute since the days of Quintillian, but for convenience we may select as the basis of considering any contest the five purposes in most common acceptance with modern speakers. They are: to entertain, to inform, to stimulate, to convince, or to actuate.² A knowledge of these five aims is necessary if the judge is to determine the success of the speaker in securing an adequate response from his audience.

A. To entertain

Entertainment may be of various kinds. In order to reach his objective of entertaining an audience, a speaker need not create gales of laughter. The simple recounting of a story or describing of a scene may be sufficient. If the audience gives undivided attention, it may be said to be interested, and if an audience is interested, it is entertained.

B. To inform

When the speaker's purpose is to inform his audience, the simple giving of knowledge, plainly and clearly, is sufficient to achieve the aim. A skillful speaker, however, is able to present information in such a manner as to entertain his audience and create in them a desire for the information.

C. To impress

The aim of impressing an audience is probably one of the most difficult a speaker can choose. We may say that here a speaker intends to convey a deep

feeling or an emotion in such a way as to create in his audience the same feeling or emotion that he himself feels or may have felt. A skillful choice of words, a powerful delivery and a depth of emotional character are necessary to impress an audience successfully.

D. To convince

When a speaker seeks to convince, he desires the audience to accept his beliefs and attitudes. He should attempt to create in the members of the audience a desire to accept those beliefs, and then present to them logical reasons for acceptance. Such a speech should consider well the possible motives of the audience.

E. To actuate

Actuation goes one step beyond conviction, in that it seeks definite, observable action. The action desired need not be taken during the course or at the conclusion of the speech, but may be delayed. It must be physical activity, however.

It is one of the first duties of any judge to determine for himself *what the purpose of each speaker may be*. The kind of contest will often furnish a clew, as for example, the purpose of any debater must be to convince his audience, while a reader undoubtedly has entertainment of the audience as a prime goal. Failing, however, to discover the speaker's objectives through familiarity with the contest, the judge must give careful attention to the speaker himself. If the contestant gives no hint of purposiveness, such a lack should be scored against him. The writer

remembers as an example an oration delivered at a national tournament. Full of well-chosen phrases and delivered with superb ease and confidence, the speech nevertheless could not be counted a winner. The fine phrases and elegant manner were their own excuse for being, whereas an oration should exist to elicit a response of some kind from an audience.

Response, then, is the general purpose of any speaker, whether he may be competing in debate, oratory, declamation, or dramatics. An audience exists, or is supposed to exist, and must be considered the focus of the speaking occasion. It is for the audience that the speaker performs. Therefore it falls upon the contestant to plan his performance with the object of securing some kind of reaction from his audience—the exact reaction chosen being not always essential to the purposes of the contest. The success or failure of a speaker to select and achieve an audience reaction is the true test of his ability.

III. THE RELATION OF THE JUDGE TO THE SPEAKER'S PURPOSE

It is the function of the judge to determine the *success* of the speaker in *fulfilling his purpose* after having first decided for himself what that purpose seems to be. As a member of the audience the judge should have little difficulty in this part of his duty, because a speaker of any effectiveness whatever will

not leave his hearers in total ignorance of the aim of his address.

Having once determined the purpose of the contestant with his audience, the judge next carefully follows the course of delivery to ascertain how well the speaker is handling the total situation to achieve his aim. The apparent skill with which the performer has analyzed the audience, the ability to make himself heard distinctly in all parts of the auditorium, the adaptation of material to the audience and occasion—all these must be considered in arriving at a decision on the relative merits of the contestant. Nor should the judge forget to notice those about him, in order to know by direct observation what manner of effect the speaker has with all his listeners.

Thus, having made a decision regarding the relative abilities of the contestants in establishing and fulfilling a purpose, the judge has performed his first function, that of judgment. He has determined the winners.

IV. THE MEANS OF THE SPEAKER TO ACHIEVE HIS PURPOSE

At the same time the judge was noting the effect of the speaker on the audience, he was also analyzing the techniques of the speaker in order to learn the reasons for that person's effectiveness or lack of it. Since the judge should have an accurate knowledge

of the possible purposes of a contestant, we should therefore expect him to be familiar with the following means the speaker possesses to reach his aims.

A. Visual stimuli

The first way a speaker has of influencing an audience is through what he allows them to see. The judge must then consider first the appearance of the contestant. All other things being equal, a neat, clean, and pleasant speaker will be more effective in influencing an audience than a person who is the opposite. First impressions are important, and since the contestant is seen before he is heard, the first few seconds of his appearance may be of importance to him in winning the audience. The judge should take note of this fact.

Bodily action and gesture are important, and should very definitely be taken into consideration. The fitness and appropriateness of actions on the platform, and of motions used to convey thought and feeling, may make a vital difference in winning and swaying an audience. Facial expression is likewise not to be overlooked, since it not only reveals personality, but also plays a large part in the empathic response of any audience. It hardly need be said that both action and facial expression should be in harmony with the words uttered by the speaker.

B. Aural stimuli

Naturally aural stimuli carry the major burden in winning an audience, since the larger share of thought and feeling is carried by the voice and the

words of the speaker. To these, then, it behooves the judge to give the utmost attention. He should note for analysis and criticism both the voice of the speaker and the choice of words. The judge should check on articulation, enunciation, rate, volume, and pitch in determining the effect of the element of aural stimulus in achieving the speaker's purpose.

C. Thought

Logical development of ideas, correct grammar and usage, attention to the principles of unity, coherence, and emphasis, choice of subject matter and illustrative material—all these must be considered under the heading of the thought used by the contestant. The stream of ideas submitted to the audience, their arrangement, and the way they are clothed are means, and important ones, if the speaker is to reach the goal he has set.

D. Feeling

Men are moved by emotional, not logical reasons, and because of this the judge must consider the feelings or emotions conjured up by the speaker in winning and swaying the audience. This does not signify that a flag-waving, highly excited speaker should obtain precedence in contests. By no means, since it is part of the educational purpose of many speech contests to instill the ability to think clearly and logically, and to teach the avoidance of emotional artificiality. It does mean, however, that the speaker should be able to appeal to the desires and feelings of his audience, while at the same time presenting a

logical delivery. It does mean that the judge should reward the contestant who is able to convey a rich emotional content in addition to presenting a logical, well-planned message.

V. THE RELATION OF THE JUDGE TO THE SPEAKER'S MEANS

We have said that it is the function of the judge to determine the success of the speaker in fulfilling his purpose. It is also the function of the judge to determine why a speaker has met with success or failure. To do so he must analyze the means of the speaker, searching for strong and weak points, and then criticize, favorably or unfavorably. Criticism is the crux of the educational function of contests, since it is by this procedure that the desirable traits and abilities of the contestants are rewarded and encouraged, and the undesirable one penalized and discouraged. The judge, then, must analyze and criticize the means of the speaker in order to tell him why or why not he has been effective in achieving his purpose.

VI. STANDARDS OF EFFECTIVENESS

Let us now turn to a consideration of some of the single elements of the speaker's means and of the

standards of effectiveness by which the judge should measure the ability of the contestant.

A. Totality of effect the main criterion

Let us again emphasize that no judge should be so deeply concerned with analysis and criticism as to lose sight of the greater fundamental, the single total effect of the speaker upon the audience. An expert judge becoming deeply interested in some of the technical points of a contest is apt to overlook the fact that the audience is not interested in a display of techniques per se. We are told by C. H. Woolbert that:

"The greatest possible success comes in public speaking when the audiences give the speaker their undivided and intense attention. To get a favorable response from an audience, get their attention, increase it, and hold it unwaveringly, and they will inevitably give the desired reaction. Rapt, unbroken attention leaves the audience entirely at the mercy of the speaker. If he can get them and hold them, they are as good as his. So the ultimate measure of successful speaking is the undivided attention of the audience. No test can possibly be more valid than this." ³

The totality of effect, of the effect of the presentation on the average audience, then, is the fundamental measure of the ability of any speech artist. Speech is successful when it accomplishes its purpose, and speech techniques are but means to this end.

B. Standards for action

(1) *Total bodily action; posture.* In the effective speaker's action there is no movement without some

reason. Aimless activities of hands and feet betray nervousness, timidity, or stage fright, as do rapid glances to the ceiling or toward a window. Marches to and fro upon the platform which are not used to mark a transition or accomplish some other definite object likewise mark the beginner. The skillful speaker takes an easy but erect posture, weight balanced on both feet, engages his audience with direct and easy eye contact, and coordinates his entire body into the conveying of his message. Direct audience-contact is deemed of the most vital importance by a 5 to 1 majority of speech teachers, coaches, and graduate students queried, while totality of action was given a major consideration by 2 to 1. (These figures, and all similar figures hereafter are taken from the author's survey, the results of which are given in tabular form in the appendix.)

(2) *Gesture*. Gesture adds greatly to the effectiveness of a speaker's delivery if it is done spontaneously and gracefully. If awkward and mechanical, as if done at a given time according to directions, it detracts rather than adds to delivery. Effective gestures are done with ease and dignity, and are well timed, preceding rather than following the thought they are designed to emphasize. Gestures are not vital to a high ranking in contest speaking, most of those who answered the questionnaire rating them as of second or third importance. They are supplementary rather than elementary to effective speech, but do definitely mark the superior speaker.

C. Standards for voice

(1) *Vocal quality.* The quality of the speaker's voice is generally conceded to be of secondary importance unless it is flagrantly uncouth, and seems to be considered of more consequence in reading, dramatic, and declamatory contests than in competition in debate, oratory, and extempore. In the former events the quality of the voice should be such as to suit the type of material presented and the emotional content of the material. Contestants and coaches should be careful to select readings and dramatic cuttings which are within the power and ability of the contestant's voice; judges should consider the fact that a selection beyond the ability of the reader is not likely to be impressive with the audience. Otherwise vocal quality should unobtrusively help in the creation of a single, total effect, being pleasant, but not calling attention to itself. Outstanding cases of poor voice, such as nasality or gutterality, should be commented upon, and judged according to their apparent effect on the audience. (Here the judge must also consider the possibility of the contestant appearing on his home floor, with friends and relatives in the audience, and evaluate the speaker according to his own reactions.)

(2) *Time, movement, or rhythm.* The tempo, or speed of speaking, should suit the type of contest, the selection being presented, and the occasion. Taking these factors into consideration, the judge must again fall back to the effectiveness of the rate as the

criteria by which it must be judged. Delivery as a whole should be graceful and rhythmic, but in making a final decision, most experts hold it to be of secondary, or even of lesser importance.

(3) *Pitch*. Pitch, like tempo, should suit the conditions attending the contest, and, like quality, need not be commented upon unless objectionably abnormal. Extremely high or extremely low pitches are not apt to be pleasant to the audience.

(4) *Variety*. Variety in utterance is of greater intrinsic importance than rate or pitch, even though it involves both. Monotonous utterance is unpleasant to the audience, lacks emphasis, and does not lend itself to the fullest conveyance of thought or feeling. A pleasant variety of rate, of pitch, of volume, and even of quality is necessary to carry meaning and emotion, to lend emphasis, and to add charm and interest to the speaker. Again, the amount and range of the variety must suit the selection, the contest, and the audience situation, and the judge should comment on its presence or absence. Variety is generally considered of at least secondary importance in judging and criticizing, and may be emphasized more in dramatic and declamatory contests than in debate and extemporaneous speaking. It is important always in maintaining interest.

(5) *Force*. Force is the amount of "steam" or "horsepower" behind a given utterance, and may be considered to include volume. The volume must be sufficient to allow the speaker to be clearly heard by

every member of the audience, but should not be so loud as to be objectionable. Extreme loudness repels an audience, while the inability to hear with ease causes them to lose interest. Force is used to emphasize, and in this capacity need not include volume. Again, if force and volume are controlled by the contestant to reasonably meet the demands of the contest, selection, and audience-situation, they need not play a large role in judgment and criticism. On the other hand, abnormalities in these qualities may become important enough to vitally affect the outcome of the contest. Obviously, if a speaker cannot be heard, he cannot be said to have influenced an audience to any degree, and conversely, if he repels the audience with too much noise, he cannot effectively have won the members of the audience.

D. Standards for words

(1) *Choice of words.* Words used by the speaker must be suitable to the audience and free from traces of bad usage or improper grammar. This factor is considered by most coaches and instructors of speech to be of less than secondary importance to the final ranking of a contestant, unless flagrant and frequent violations occur. On the other hand, particularly apt choice of words, involving imagery and picturesque flavor, should be commented on as a fine point of skill.

(2) *Fluency.* The audience and the judge have every right to expect a reasonable degree of fluency in the delivery of any speech. An adequate vocabu-

lary and an apt command of words should mark the speaker of ability, while evidences of meager power over words, a halting and grasping for expression can hardly be accepted as powerful speech. Likewise memorized selections should be delivered with ease and grace. Serious breaks and hunts for the "next word" not only mark poor memorization, but also indicate a speaker who cannot meet the exigencies of a situation to express the thought in impromptu wording. Poor memorization should not disqualify a contestant, however, as some of the older rules would have, but should be evaluated as simply an evidence of a need for better training and more experience. In the final ranking fluency should be counted as at least secondary, if not of greater importance.

(3) *Composition*. Like the choice of words, the English composition of any speech should be expected to meet the requirements of ease, clarity, and exactness. Elegance is not required; clearness is. The speaker should be able to meet the demands of unity, coherence, and emphasis in a manner which will make his meaning plain to the audience. Severe violations should be penalized; excellencies should be commended.

E. Standards for thought content or message

Primarily, the judge must expect a message within the limits of the experience of the speaker. High school students should not be asked to speak about topics which are outside their background; neither

should college or university contestants choose subjects too technical for their mastery. This warning does not preclude the handling of timely subjects of economic or social importance, but it does indicate that such material should be treated by the contestant in a manner suitable to his age and outlook. Likewise, the topic should be one which can be adequately handled within the time limits set by the contest. Attempts to settle the future of the League of Nations, or to discuss the historical background of the Democratic Party within the few minutes given to each contestant are futile.

In declamations and readings, when the material is not original with the speaker, similar limits should be set. The selection should be within the grasp of the speaker's experience, and definitely it should have some merit as a literary work. Standards for choosing material in this category will be discussed in the chapters dealing with the individual types of contest.

Moreover the message of the selection should be worth-while. It should be worthy of listening to, and may be considered valuable in proportion as it gives evidence of original thinking. After all, independent thought is one of the objects of all speaking contests, and should be suitably rewarded.

Not only must the ideas set forth be within the limits of the speaker, worth-while, and as original as possible, but they should also be supported by material which is well chosen. Illustrations, stories,

analogies, and supporting data should suit the material, the speaker, and the audience. Originality, selection, and arrangement are all considered by coaches and teachers to be factors of primary importance in determining the relative excellence of the contestants.

F. Standards for feeling, or emotional content

The basic standard for emotional content is, like that for thought content, that it be as nearly as possible within the range of the speaker's experience. Particularly will this be true in declamation, reading, and drama, where often some vehicle is chosen which is beyond the capabilities of the contestant. Thus to ask a high school youth to portray a shell-shocked war veteran or a neurotic cripple would be demanding more than could be expected.

(1) *Persuasive appeal.* In judging the persuasive appeal of a selection we may expect it to interest and win the audience. Nor is it too much to ask of a good speaker that his material be arranged to appeal to the tastes, the wants, and the motives of his audience. Particularly such efforts are to be commended if at the same time there is in the speech a coherent development of the topic and a sense of movement toward a goal. In judging persuasive qualities we must take into consideration the selection and arrangement of the material to fit the audience, but various persuasive tricks and techniques are not important in determining relative merit.

(2) *Personality.* Personality is a wide term indi-

cating the effect upon others of the sum of the individual traits possessed by any given speaker. It is the behavior of that person in relation to others. Certain qualities a speaker may have seem to improve his personality, and add to his ability to get along in the society of his fellow men. In this sense speech contests are valuable as educational tools, in that they do demand and reward desirable personality traits, and attempt to explain and eliminate undesirable habits of character.

Six personal characteristics may be mentioned as being desirable of cultivation through platform appearances. While they by no means exhaust the list, they are important and representative. These traits should be commended if present in a contest, and encouraged if absent. They are: spontaneity, enthusiasm, dignity, poise, geniality, and refinement. Spontaneity is a freedom and naturalness, the ability to act without undesirable inhibitions. The spontaneous person speaks without forced effort, and uses his voice and body to express thought and feeling without a sense of timidity or restraint. Enthusiasm is an active, live, and intense interest and belief in the material or subject being presented. Dignity is the ability to command respect; to be friendly without being common. Poise is a well-balanced command of mind and body; it is an awareness of ability without egoism. Geniality is pleasantness or friendliness. Refinement is culture, courtesy, the absence of excess or boorishness.

In the process of weighing the elements of effectiveness to arrive at a final ranking, personality has been given by coaches, judges, and teachers a rating of prime importance, equal to originality and selection and arrangement of material. It should be thus considered in arriving at judgment and decision.

(3) *Deportment*. Deportment is one of those things which should not have to have attention directed its way. Every student making a platform appearance should know enough to refrain from loud whispering or talking while others are speaking, to consider his opponents as ladies and gentlemen and treat them as such, and to meet the audience on a friendly and equal footing. Unfortunately, lapses do occur, and should be noticed. Since, however, most errors of deportment are caused by thoughtlessness on the part of a contestant, attention directed to the breach is generally sufficient. Inbred disregard of the proprieties should nevertheless be penalized.

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CHAPTER THREE

THE QUALIFICATIONS OF A CRITIC JUDGE

THE IMPORTANCE OF SECURING THE RIGHT PERSON
SECURING THE JUDGE
THE QUALIFICATIONS OF THE JUDGE
AN EVALUATION OF THE QUALITIES OF A GOOD JUDGE

I. THE IMPORTANCE OF SECURING THE RIGHT PERSON

“The critic-judge system has certain weaknesses that would perhaps be diminished through a more careful selection of the individuals who are asked to serve as a critic judge.”¹ These are the words of one who has long been familiar with contest speaking, and through experience has learned the importance of selecting the right person to judge a contest. Since he must be conversant with the aims of the contest and its place in the educational scheme, a well-qualified person is important if the educational function of the competition is to succeed. Qualified judges are necessary if the contests are to be successful in their own right; a poor judge and awkward critic can do much to ruin contest speaking in the eyes of the public. And certainly the rights of the contestants themselves demand a judge who knows what he is doing. Much harm can be done a responsive and growing

boy or girl by careless judgment or ill-advised criticism.

II. SECURING THE JUDGE

A. Whom to select

By all means a man or woman with speech training should be chosen to judge a contest. As you would not go to a blacksmith to have a tooth pulled, or go to a grocer for legal advice, do not ask any given individual, no matter how prominent he may be in your community, to judge a speech contest unless he has had experience in the work he is being asked to judge.

B. Whom NOT to select

School superintendents and principals, lawyers, clergymen, and well-known business men are often asked to act as judges of contests in speaking. Perhaps this is because they have a college background, or just for the reason that they are respected by their friends and are regarded as impartial. Regardless of any such reasons, unless the person selected has been trained, either through formal classwork or through experience in exactly the same kind of contest he is expected to judge, he is not qualified. C. P. Lahman of Western State Teachers College tells why certain occupations may produce poor contest judges:

“Preachers because of set, and often undesirable, speech

habits, and because of a tendency to respond unduly to emotional appeal; lawyers because by training they attach great importance to black-and-white evidence . . . ; school superintendents and principals because in judging high school debates there is danger of inter-school politics. . . . College training . . . and experience in judging, however, may effect the defects listed and make these people as valuable judges as can be secured anywhere.”²

C. How to locate a judge

Competent judges for almost any type of contest can be located in several ways. Any college or university which has a department of speech can supply a trained judge—either a member of the departmental faculty or an advanced student of speech will prove acceptable. Teachers of speech in the larger high schools are increasingly well qualified to act as critic judges, or can direct the inquirer to competent persons. State debate leagues or more local organizations often issue lists of qualified judges, and will be glad to send copies of such lists upon receipt of a stamped self-addressed envelope with the request for information. Finally, the annual directory of the National Association of Teachers of Speech, available from the executive secretary of the organization at the University of Michigan, lists scores of professionally minded teachers of speech who can well act as judges, or who will be glad to assist in locating competent ones.

III. THE QUALIFICATIONS OF THE JUDGE

It seems advisable to list some of the qualities which should be possessed by a critic judge, both to give an individual who is charged with securing a judge some way of measuring the candidates, and to give those who are called upon to act as judges an objective check upon themselves.

A. He should have the educational viewpoint

The critic judge should think of the speech contest as an incident in the educational process. He should know the educational ends of the contest he is to judge, and the standards to which the contestants should be held in order to secure those aims.

B. He should have thorough training in the speech arts

Of course, it should go without saying that one who is to judge a contest in speaking should have a background of knowledge and experience in the fundamentals of speech. Even more specifically, it is to be preferred he be well versed in the techniques and fine points of the particular type of contest he is to judge.

C. He should know that he is a CRITIC judge

By all means, criticism and judgment should go hand in hand. The judge who names the victor and then goes home has performed but half his task. It is through criticism that faults are eliminated and excellencies encouraged; these are the things that justify the contest.

- D. He should know the function, objectives, and the theory and practice of the kind of contest he is to judge**

At the risk of repetition let us emphasize that the judge cannot know too much about the contest, both as an educator and as an expert and artist.

- E. He should be sympathetic with contest work**

Unless the judge is interested in speech contests, he will not be able to use his knowledge or ability in a satisfactory manner. The judge who does not believe in competition will be more apt to mar than to help a contest. From time to time men, despite their beliefs, are found judging contests for the few dollars which may be gained, a practice to be emphatically discouraged.

- F. He should have keen analytical ability**

The judge should have the power of determining the reasons for the success or failure of a contestant. He must be able to choose from the complex psychological structure of speech, those things which contribute to ability, and hold them up to examination. By all means the judge must therefore be alert during every minute of the contest.

- G. He should be open-minded and fair**

Despite any personal, political, economic, or social beliefs a judge must give fair hearing to any speaker, judging on the ability shown, and not on the stand taken by the contestant. The writer remembers a speaker in an extemporaneous speaking contest some years ago who was given a low position by one judge

but ranked high by several others. That one judge was an ex-service man, and the contestant had spoken against the soldiers' bonus!

H. He should be able to keep himself out of the contest

Let an experienced teacher and judge explain this:

"I am a teacher of speech. . . . For perfectly natural reasons I have a tendency to rate as the best speakers those students whose manners and deportment are most like my own. For me, there is one perfectly natural way to stand; . . . there is one perfectly natural gesture; . . . there is one melody of which I am particularly fond; . . . for me there is a certain amount of energy and variety that should be used in a good speech. Because of my training and practice, I have a standard of speech effectiveness. And I tend to rate as the best speakers those students whose manner and deportment are most like my own.

"I forget that there is one best way for each student to speak, even though that way be not my way. I forget that the pattern for each student should be his own individuality, of his own personality combined with the aesthetics of platform deportment and technique of holding attention.

"It is my responsibility, therefore, to evolve an objective and non-personal standard of judgment, a standard which will neither de-feminize the charm of womanhood, nor emasculate the vigor and robustness of manhood." ³

I. He should be firm

Having once made a decision, using the best of his ability to arrive at a correct judgment, the judge must firmly but kindly maintain that decision. Unfortunate though it may be, there are still those coaches and contestants who place the judge "on the spot"

after a contest. Such a lack of sportsmanship is one of the things which contest speaking strives to eliminate, and firmness in a judge, tempered with kindness and a sense of humor, will do much toward its elimination.

J. He should have a fair background and proper perspective in economics, sociology, political science, and literature

Successful evaluation of material presented depends to a great extent on the background of the judge. To the end of fair evaluation and justice to all parties in a contest, it behooves the judge to be informed on the background of topics which may be used. But, like ignorance, too much knowledge is dangerous, for in the latter event the judge is apt to hold positive views on the subject under discussion, and will be unable to give fair audience to an opposing opinion. For instance, a judge once told a group of debaters that their stand on the merits of the British radio system was wrong. "I've been in England myself," he said, "and I don't see how your arguments can be true."

K. He should be capable of good oral criticism

It is not too much to expect the judge to use some of his own medicine after the contest, when he takes the floor to deliver his comments. He should be able to speak clearly, convincingly, and to the point. His manner should be friendly, fair, direct, and sincere.

IV. AN EVALUATION OF THE QUALITIES OF A GOOD JUDGE

Having established a list of characteristics desirable in a judge, we are prone to ask which of those are the most important, and which are most frequently violated with disastrous results. The opinion of selected speech instructors, coaches, and judges is as follows:

A. Qualities most desirable in a judge

The poll of opinion shows that overwhelmingly those queried believe that adequate training in speech is the most important requirement of a judge. Keen analytical ability was the second most important characteristic, with open-mindedness and fairness sharing honors for third position.

B. Qualities most objectionable in a judge

On objectional traits, collective opinion rated personal bias, or previous mind set on subject matter as the most undesirable quality a judge could possess. Running a close second was the effect of personal idiosyncrasies of judging, while personal beliefs on speech effectiveness and carelessness ranked third and fourth on the list.

V. DIFFICULTY OF SECURING A PERFECT JUDGE

It must be remembered that, after all, judges are only human, and to expect one to measure up to

every standard we have set would be calling for the super-man. So while the person who has charge of a contest should try to secure the best judge possible, he should bear in mind the imperfections of the human species and not seek a demi-god.

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CHAPTER FOUR

THE TECHNIQUES OF DECISION

KINDS OF DECISIONS
THE JUDGE'S PROCEDURE
WHAT THE JUDGE LOOKS FOR
THE JUDGE'S NOTES
SCORE CARDS AND THEIR VALUE
PRACTICAL SUGGESTIONS

I. KINDS OF DECISIONS

We are considering in this study but one kind of decision, that by a single critic judge, or by a board of critic judges. However, it will be well in passing to take note of other possible ways of deciding a contest.

A. Decision by a single judge

Because a single expert judge could be secured for a cost generally equal to or less than that of a committee of laymen, the practice of using the single man first sprang up. And for the reason that the expert was more desirable than a layman, since he did a better job, and could give effective and worth-while criticism, the single expert critic judge has remained the most favored way of deciding contests. The system of critic judging, whether it be by a single man or by a board of judges, is likewise necessary in order to get the best educational results.

Coaches and teachers in general have consistently shown that they prefer a single expert critic judge to all other methods of deciding a contest, since they agree that the decision is generally sound, the criticism just and valuable, and the cost reasonable. Here the judge reaches his decision according to the relative abilities of the contestants, and then criticizes the various performances. There have been, however, two other methods of decision. They have been termed by J. M. O'Neill and others the "juryman's" vote and the "legislator's" vote. In the former type, the decision is reached strictly according to the facts and evidence laid before the judge. The material presented is all that counts; presentation and forensic ability amount to nothing. Obviously this method of deciding a contest cannot be justified on educational grounds. In the legislator's decision, final judgment is reached according to the sum of all the judge knows and believes about the question, including his own personal views. This method of judging speech contests of any sort must likewise be rejected on an educational basis.

B. Decision by a board of judges

It has already been mentioned that committees of three or five judges, generally chosen without regard to their qualifications, have been supplanted by the single expert critic judge. Lately, however, in important contests the practice has arisen of using a group of from three to seven expert judges to arrive at a decision. In the finals of the national tournament

sponsored by the *National Forensic League* five judges each arrive at an independent decision, and the final outcome is determined by averaging the ratings of the individual opinions. In cases of decision by a board of judges, one judge may act as spokesman in delivering criticism, or the contestants may receive individual comments privately from each of the judges.

In tournament competition, where many judges are often needed at a given time, many interesting methods of judgment have been tried. In some the coaches of the competing schools take the post, judging each contestant but their own. In others, as in oratory and declamation, the contestants each rank every one in the contest except themselves, and the final outcome is determined by averaging the collected opinions. A method recently described for debate is to have each debater rank the teams he has met in five or six rounds of competition, and the eight teams receiving the highest average ranking are then paired off in direct decision style.¹ A variation of this tried in recent tournaments is to have the judges give each team heard a ranking, as fair, good, excellent, superior, or outstanding. The ratings of the judges are then compiled, and one third of the teams are selected to continue in the tournament in direct elimination.²

C. Decision by the audience

Audience decisions in general have not proven satisfactory, because of the strong possibilities of

prejudiced opinion, and because too often the vote is that of the legislator, already described. In order to escape the first objection, the method of taking the contest to a neutral audience has met with some success, and to eliminate the legislative vote and secure a decision on the merits of the speakers, various forms of ballot have been tried. Probably the best known of these ballots is the shift of opinion vote originated by Professor H. S. Woodward of Western Reserve University, Cleveland. This vote is applicable to debate only, and measures the effectiveness of the speakers by measuring the shift of audience opinion on the proposition. It is an indirect method, it is true, but has produced some interesting results.³

II. THE JUDGE'S PROCEDURE

What should a judge do during the course of his duties? Is there any general method of procedure which has proven itself in practice? Practically we may say that each experienced judge has his own way of doing things, but that the following seems to be an accurate cross-section of the average method.

A. Arrive early and survey the ground

In order not to delay the contest, the judge should make it a point to arrive at least half an hour before the time scheduled for the contest to begin. Too often delays in transportation or other unexpected misfortunes have kept an audience waiting for the judge,

while the contest manager nervously paced the floor. Having reached the scene of the contest, the judge should examine the room and its surroundings in order to familiarize himself with the situation.

B. Make sure of the object and procedure of the contest

Although the judge is expected to know the aims of a speech contest, as well as the method of conducting it, wisdom dictates that he confer with those in charge of the event to assure himself. Often many local contests have rules and objectives of their own, of which a strange judge would be in total ignorance. It is likewise a courtesy for the judge to make it a point to meet the coaches or speech directors of the competing schools. Making the acquaintance of these people before the contest may also make possible avoiding an unpleasant situation afterward.

C. Be seated in the audience inconspicuously

Having prepared himself with the necessary information, note paper, and pencil or pen, the judge should then select a position in the audience where he may see and hear the contest to a good advantage, and at the same time where he can observe the reaction of the members of the audience. The judge should remember that since he himself is a part of the audience and is expected to react as such, he should become as nearly as possible a typical member of that audience.

D. Render judgment without conference

Having once begun to listen to the contest, the judge should speak as little as possible to anyone

until his decision is given. Above all he should not confer with others, particularly other judges when a committee is functioning, in arriving at a decision. These precautions are not only a courtesy to the contestants, but a method of preventing suspicion toward the judge on the part of members of the audience, coaches, and contestants.

E. Analyze and criticize the contestants unless specifically asked not to

Usually the judge hands his written decision to a chairman, or makes the announcement himself from the platform. In the latter event a few minutes spent by the judge in explaining the contest and the bases for his judgment will do much to add to the success of the contest. An informed audience not only enjoys the contest more, but appreciates the justice of the decision to a greater degree. Following the announcement of the decision, the judge should meet with the coaches and contestants privately for the analysis and criticism. Arrangements for this should have been completed by the judge before the start of the contest. Criticism is a part of the duty and function of the judge and should not be omitted unless those in charge of the contest decide that it must be.

F. Leave immediately after the conference

As soon as the contestants have received their criticisms and explanations, the judge should quietly withdraw in order to avoid the possibilities of "post mortems" in which defeated contestants and their friends sometimes try to cross-examine him. Such sit-

uations are undesirable from the educational standpoint, and embarrassing to the judge and to the more successful contestants.

Needless to say, the judge should receive his fee as soon as the contest is completed, unless, indeed, he has been paid before. It is hardly necessary to add that in every case a critic judge should receive a reasonable fee for his services. The value of his training and experience, his time and ability are not to be commanded for the pleasure he may get in serving. We expect to pay doctors, lawyers, clergymen, and teachers for their professional advice and help; the expert judge must be classed with these.

III. WHAT THE JUDGE LOOKS FOR

Let us now consider at the risk of repetition, the things the judge is noticing during the time the contest is in progress.

A. Effect of the speaker on the audience

As pointed out in Chapter Two, one of the most important things the judge must decide is the ability of the speaker to achieve his purpose with the audience. To do so the judge must at all times observe the apparent effect of the speaker's words and actions by noticing the attitude and reaction of those about him. Their attitudes of attention, their facial expressions, nods of approval or disapproval, all are indicative, positively or negatively, of the ability of the

speaker. Again a word of warning must be written against approval of a contestant by friends and family without regard to the speaker's actual ability, as a measure of effectiveness.

B. Techniques of the speaker contributing to effect or lack of effect

The means which the speaker has at his service in influencing the audience must at the same time be carefully noted and analyzed. This has been taken up in detail in Chapter Two.

C. The speaker's innate ability; opportunity for improvement

While a given contestant may rank poor in relation to his competitors, he may at the same time have more potentialities than the others. Such a fact should be noticed and commented upon by the judge; for contests are as much to encourage latent ability as to reward active participation. Again, a contestant may show some prowess, but may not be doing his best, and here, too, the judge should tactfully strive to bring the student into full use of his powers. If a judge should hear a contestant more than once, with a period of time intervening, he must beware of placing too much emphasis on the student's improvement at the risk of doing injustice to the others. The instance of the judge who gave a young lady first place in a reading contest because she had improved so much since he last heard her, despite the fact that several other students were plainly better readers, illustrates the point.

D. The judge must consider every contest a different problem

Although contests of a type are all very much alike, varying audiences and occasions make each contest a new problem. The judge must avoid falling into a stereotyped method of decision and analysis, lest he not be alert enough to catch the importance of some point influencing the particular contest he is judging at the moment.

IV. THE JUDGE'S NOTES

How does the judge take down the things he has observed? Are there special ways of outlining which may help in analysis and criticism? How much should the judge write? These are some of the questions which should next be answered.

A. The necessity of copious notes

Some judges take no notes. This is a mistake for several reasons, the chief of which is its effect on the contestants. Seeing nothing on paper, students are apt to arrive at the conclusion that the judge has paid little or no attention to the contest. They become distrustful, and mentally refuse to accept the criticisms given; sometimes they go so far as to openly dispute the decision. The judge has a responsibility to the contestants to note his observations carefully for their benefit. Students realize this fact and feel that they have been cheated and that the judge has not

fulfilled his contract if he cannot produce his comments in black and white.

Since the dissatisfaction of the contestants must inevitably creep into the members of the audience, and in turn react toward those in charge of the contest, the judge likewise has a responsibility to the contest manager who is paying him. The responsibility is to do a good, workmanlike job to the satisfaction of all concerned, and the taking of adequate notes is one way of showing that the judge is viewing his work seriously.

Conversely, it is possible to take so many notes that the judge will have no time to observe. This is an error of the other extreme; the successful judge steers a middle course.

B. What to note

In debates, the judge should first note in outline form the constructive arguments of each side. (Remember, we are talking now exclusively about what the judge should *write down*.) Constructive arguments should be followed by a careful outlining of the initial refutation on each side, and the resupport of constructive arguments. Both the argument and the evidence should be noted; experience will tell the judge how much he needs to write to remember a point. A parallel-column system of taking outlines will allow easy contrast and comparison of the opposing arguments. The analysis of the question by each side should be carefully kept, and a strict account of the manner in which the two teams adapt

themselves to opposing arguments. The crucial issues must be put down on paper, and kept track of throughout the debate. Evidence and reasoning given to support every statement is likewise important, as is an absence of proper support.

In all types of contests the judge should note his comments concerning each individual speaker in the matters of personality, presentation, and delivery. Comments for improvement should be written down, together with a record of the reactions of the audience to each contestant.

By all means a record must be kept of the titles, authors, names of the speakers, their subject matter or theme, and their purposes as made apparent to the audience.

In dramatics the judge should note his comment on stage design, settings, properties, and lighting. In drama and in some declamation, notes should be taken on characterization, movement, tempo, and climax.

On such a personal matter as taking notes, each judge will no doubt work out a system of his own which may differ from the suggestions here presented. These, however, have been the composite opinion of many experts, and give a cross-section of common practice.

C. How to note

Obviously if the judge relies upon the contest manager to supply note paper he must use what is presented. However, many critics have found that a

clip-board, obtainable at any stationer's, is a handy article to take along. It makes a convenient writing surface, and the clip will hold several sheets of note paper handily, in such a way that separate pages may be kept for comments on material, delivery, audience-reaction, and possibilities for improvement. Another similar help is a pad of paper, typewriter size; here again the sheets are kept together.

It has also been found advantageous to use pencils or inks of varying colors for notes on separate phases of the contest. Thus on one sheet of paper black ink may indicate constructive argument and red ink rebuttal. The contrast makes the notes easy to grasp at a glance.

V. SCORE CARDS AND THEIR VALUE

While the subject of score cards for contests is a controversial one, general opinion seems to be that a score card outlining the elements on which the contest should be judged is effective in making the final decision hinge on those important points. The use of score cards may help to bring about a greater uniformity of standards for deciding contests, a state which many experts believe will greatly improve contest judging. General opinion seems to be against the establishment of a system of points or percentage values to indicate the worth of each element, however, and probably rightly so, for under the varying

conditions of each contest a given fundamental would hardly bear being given the same value two times in succession. For example, poor deportment might influence one contest to a major degree, and not even have to be considered in another.

VI. PRACTICAL SUGGESTIONS

A. The survey of the situation in debate

A hint which has been found helpful in judging a debate is to survey the positions of the two teams at the end of the constructive speeches and before rebuttal has begun, with the idea of determining what each team should do to win the audience. The judge may ask himself: What issues should be dropped? What arguments need support? What pertinent questions still need answering in the minds of the audience? The way in which the debaters likewise analyze the situation and handle the final pleas may aid the judge in his decision. He should be careful, however, not to enter himself into the contest, but to keep the viewpoint of a member of the audience.

B. Continuous re-ranking in individual contests

Another helpful suggestion in handling contests involving individuals rather than teams, is to put the first speaker in first place at the conclusion of his appearance. After the second contestant has spoken the two will be ranked in the order of their relative merit, and this process continued at the conclusion

of each successive speech. Thus the judge has to fit each competitor into the total lineup but once, rather than waiting until the entire performance is concluded before beginning the final ranking.

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3. Cf. WOODWARD, H. S. "Measurement and Analysis of Audience Opinion." *The Quarterly Journal of Speech*: 14:94. Feb., 1928.

CHAPTER FIVE

THE MANAGEMENT OF SPEECH CONTESTS

THE CONTEST MANAGER
TOURNAMENT PERSONNEL
ADVERTISING AND PUBLICITY
THE SINGLE CONTEST
THE TOURNAMENT
FINANCING FORENSICS

I. THE CONTEST MANAGER

A. The selection of a manager

It is almost needless to say that the administration of speech activities should be supervised in detail by one person who has been specifically chosen for that job. The coach or director should not be forced to attend to the countless business details to be found in the conducting of the work, whether it be but one contest or an entire season. His time is too occupied with the actual development and training of the contestants to permit successful managing of contests, although in many instances he may desire to oversee and direct the work of the contest manager.

The choice of the manager may depend on several things. Where a comprehensive program of activities is carried on, wisdom may point to the choice of some member of the school faculty to take charge of the managerial duties. In small schools, most of the

work may consist of letter-writing and the preparation of the auditorium for contests, and a reliable student can adequately perform the duties, with the debate or declamation coach giving directions and dictating the letters. Many colleges have one or more student directors or managers, acting either under the Department of Speech, or for the student association, as at Western Reserve University of Cleveland and the University of California at Berkeley, respectively.

Being responsible for contact with other schools, the handling of funds, careful preparation for contests, and the arrangements for trips and tournaments, the contest manager must be an individual to whom such responsibility can be entrusted. He must be tactful, both personally and in correspondence, direct, fair, and honest in all matters, dependable, and scrupulously attentive to detail. For his time and effort he should be rewarded in a suitable manner, with a key, a letter, or some other recognition if a student, or by being relieved of a portion of other duties if a faculty member. The reward should be in proportion to the time and labor spent on the managerial duties.

B. The duties of the manager

(1) *Contest arrangements.* The primary concern of the manager is with the details necessary to the smooth and efficient handling of the competition, whether it be one contest or a hundred. He must arrange schedules for home contests and road trips,

plan transportation, secure judges, plan for meals and entertainment. He must see that his teams and contestants receive every bit of contest experience which can be squeezed out of his budget, and he should plan the entire season with this in mind. At home he must take care of the material preparations for the contest—the securing of the auditorium, placement of chairs, tables, and water for the speakers, securing the judge and meeting him on his arrival, and welcoming the members of the competing teams when they arrive. For road trips the manager must plan the itinerary, contract for rooms and meals, see that bills are promptly paid, and oversee the contest and judging arrangements. In every matter the manager should make a written record, securing receipts for all money expended, and carefully filing all incoming correspondence together with carbon copies of outgoing mail.

(2) *Finances*. As mentioned in the foregoing paragraph, the contest manager should work from a budget from the very beginning of the season. An accurate estimate of the amount of money available should be his to start, and with this in mind his main duty should be to buy with it as much platform experience for the contestants as he can. He should be required to submit an accounting of all expenditures to some school official, either the school treasurer or the accounting board of the student activities association. In some instances it may be a further duty to plan ways of raising money for contests,

possibly securing the cooperation of the coach; although financial matters should never be the latter's primary concern.

(3) *Directing committees.* When the contest program becomes large enough to warrant the executive services of more than one person, the manager should have sole responsibility for the success of the undertakings, but should have aids or committees for the actual performance of the tasks. His work then becomes mainly administrative.

II. TOURNAMENT PERSONNEL

For the success of a speech tournament of any duration, it is absolutely imperative that an efficient staff be gathered together, and that each member should be familiar with his duties and thoroughly reliable in carrying them out. The staff divisions will be indicated in the following paragraphs.

A. Tournament manager

For a school playing host to a tournament, the general manager of all activities may well be the forensics manager of that school. When several schools gather at some central, neutral point the manager may be chosen by mutual agreement among the schools. In either event, he shall be charged with the responsibility of coordinating the efforts of the entire staff toward an efficient and successful tournament. He may have a board of advisors to assist

him, but in the last analysis it is the manager himself who must lay the plans and see that they are carried out.

B. Publicity committee

A tournament of any size must depend to a great extent on proper publicity for its success. While the forms of publicity will be discussed in later paragraphs, it may be indicated here that some competent person or committee must be appointed to take charge of securing the necessary advertising. The publicity committee should preferably have some knowledge of newspaper practice and of advertising methods in general. It is the duty of this group, in order to ensure a worthy and representative body of contestants, to make certain that all eligible schools receive early notification of the tournament, and that the preliminary notices are followed up by later mailings. Papers from the town of each competing school should receive news releases of the facts of the school's entry, and of the success of the school during the progress of the tournament. Names of competitors and coaches should feature prominently in these items.

After the publicity committee has secured a worthy group of contestants, it must take steps to obtain audiences for those contestants, and in so doing must use every suitable method of publicity and advertising available. (See part three) Large and enthusiastic audiences not only inspire better competition, but are important factors in spreading a realization

of the aims and values of speech contests.

Finally, the publicity group should follow up the tournament to see that it receives proper recognition in educational and forensic papers and journals. Photographs and news items are powerful incentives to further and better contests.

C. Welcoming committee

There should be a special group, probably composed of students, to have charge of meeting contestants, coaches, and judges and making them feel welcome and at home. As a part of the duties of this committee the following should be mentioned: guide service to buildings and rooms, an information booth centrally located, and a lost and found service.

D. Financial committee

The financial committee must work to ensure the financial success of the tournament. It should receive the tournament fees, if there are any, and any money from other sources, and pay the bills incurred for rooms, judging fees, advertising and administrative costs, postage and telephone, and minor items. Finally, it should make an accounting to the school or organization responsible for the tournament.

E. Administrative committee

Certainly some of the hardest work during the progress of a tournament will be done by the administrative committee, for theirs is the job of setting up the contests and rounds, receiving and checking results, assigning judges and chairmen, determining the students eliminated and those rewarded. Unless

the tournament be very small, one man can never hope to undertake the work alone, and in most tournaments the several members of the committee should have adequate clerical help for typing, compiling lists, and posting notices of round assignments and results. Probably the committee should detail certain duties to certain individuals, as, for instance, one person to assign students to contest sections and rounds, another to secure judges, a third to assign judges, and still others to receive and compile results, and to detail chairmen and timekeepers.

F. Entertainment

If dinner or luncheons, dancing, speaking (aside from contest work), or any other form of entertainment or instruction is to be a part of the tournament, a special committee should be appointed to take charge of these matters and see that they fit into the general scheme of events.

G. Chairmen

One chairman must be available for every section of every round of each type of contest. A manager or committee should have charge of securing and instructing these chairmen and seeing that they fulfill their duties efficiently and promptly. (For instructions to chairmen, see page 86)

H. Timekeepers

Accompanying the chairman in charge of every contest should be a timekeeper to watch the observance of time limits, indicate the passage of time to the contestants, and make known infractions of limits to

the judge or chairman. In some instances the chairman of the contest may also act as timekeeper, but a separation of the duties proves more satisfactory. In either event there should be one person in charge of instructing and assigning the timekeepers. (See also page 86-87)

III. ADVERTISING AND PUBLICITY

Just as the oratorical styles of another century have given way to the direct and conversational mode of today, so have the methods of education likewise undergone change. Particularly in the extra-curricular field is this true. With a constant stream of competition from radio, talking pictures, tabloid reading, commercial athletics, and mechanized amusements of all kinds, the worth-while activities outside the curriculum are forced to bring their virtues directly to the attention of those from whom they may expect support. Advertising, then, becomes of prime importance in winning respect and adherence for speech activities. Let it be made plain, however, that the best advertising is to make each contest a productive educational activity and an entertaining competition. An interesting contest program which provides audiences with material of intrinsic worth and at the same time supplies education's need for vital and motivated activity will be the best advertisement for future contests. Conversely, no advertising can con-

sistently win support for an endeavor not worthy of support in its own right. A program of contests, which will provide audience entertainment and instruction and at the same time act as a valid educational device will certainly benefit by judicious and well-planned advertising.

A. Planning the campaign

To be properly effective an advertising campaign cannot be hastily planned and executed. Rather, it should be laid out in a graduated series of broadsides or posters and news releases well in advance of the event it is designed to publicize. Not only should the form and content of the advertising be developed in a comprehensive program, but the services of all persons and organizations which might be of assistance in carrying out the campaign should be secured in advance of the actual publicity efforts. In this connection it will be found that such school departments as journalism, art, and printing, school organizations like the Boosters Club, Blue Key, or the student council, and city groups of the nature of Rotary, Kiwanis, or the Women's Club will all be generally willing to help in a constructive endeavor.

The advertising campaign as a whole should be planned on a definite theme, or if of several weeks' duration, on a series of themes, in order that the monotony of a single appeal will not cause a loss of effectiveness.

A skeleton program should be set up, indicating the type, amount, and sequence of the broadsides.

If the campaign is to entail some expenditures, a budget must be set up so that the greatest benefit may be derived from the amount expended. Finally, each element of the campaign should be assigned to an individual committee member, and a time and work schedule established so that the efforts of each shall contribute to the unity of the whole scheme.

B. Paid advertising

Some important speech contests may justify a certain amount of paid advertising. Too often this advertising is developed in a careless and slipshod manner which in results is little better than none at all. The ads must be definitely attention-getting and carry a legitimate appeal based on the value or entertainment the contest will have for the reader or hearer. The "Boost Your School" or "Help Our Club" motives are exhausted from over-use, and were of little value from the very beginning. In their place should appear appeals to curiosity, social recognition, or perhaps sheer enjoyment. The speech contest as an investment of time and money of the audience must compete with the movies, the radio, and other forms of entertainment, and consequently should take a lesson in advertising from those sources.

The value of pictures, color, and action should not be overlooked in preparing the advertising copy, whether it be for newspaper space, posters, or handbills. The popularity of the picture-magazine and newspaper is sufficient testimony of the attention and

interest-getting power of these elements.

Posters are probably the most common of the paid advertising media. In planning poster series care should be used in order that the general lay-out, design, and appeal vary sufficiently for each new series to secure fresh attention. The simple announcement poster which merely states the time, the place, and the event has little pulling power for securing an audience, and should be replaced by an attractive colored show-card which will carry a definite message to the reader.

The comments made in regard to the other advertising media apply with equal force to newspaper space, with the additional warning that small advertisements are not proportionally worth their cost in comparison with more adequate space. If it is possible to secure preferred position in the paper, the right-hand page is generally considered better, with the first page of the second section ranking next to the main news page in value.

As a last-minute means of reminding potential members of the audience of the event, handbills judiciously distributed are often effective.

C. News stories

News stories may be constantly employed, not only in the advertising campaign for a specific forensic event, but throughout the season, to build a favorable reception for spot advertising. One caution must be made: these stories must be NEWS. Newspaper men will always welcome legitimate articles with

news value, but they can quickly detect the purely publicity-story, and in the long run will react unfavorably toward it. Articles about the people who successfully try out for the team, the new proposition for debate, the year's schedule, old rivalries, new methods, visiting teams, and local connections with state or national organizations or events will always secure welcome in the editorial rooms. Newspapers like to have the names of those who are active in speech work, and will often be glad to use pictures of the contestants.

Friendly cooperation with the representatives of the local paper and radio station will nearly always result in more effective publicity, increasingly frequent news items, and the opportunity for more frequent and profitable radio appearances.

For tournaments involving several schools, perhaps some from out of the state, the local news men are often glad to place the names of the students entered and of the winners of the event on the state wires and send them to the towns interested. The college press-bureau will also be glad to send stories and photographs to the home towns of the outstanding speakers of the team or tournament.

D. School publicity

After all, the largest share of advertising must be directed to the student body of the school, since from it come not only the material for audiences, but for active participants as well. The methods of getting publicity within the school are limited only to

the ingenuity of the advertising manager. Some of the more common are:

(1) *Talks in English classes.* Cooperation of English teachers to assign oral or written work in the form of discussions of the speech contest not only serve as excellent advertising, but tie the work of the English classes directly to the interests of many of the students.

(2) *Announcements.* The use of the school radio system, or of announcements in the assembly or in the home rooms is exceptionally effective, in that it reaches every student in school.

(3) *Bulletin Boards.* Bulletin boards for posters and picture displays make good advertising, particularly if the comments in regard to effective poster material are followed to make the lay-out attractive and interesting.

(4) *Cooperation of well-known students.* Outstanding members of the athletic teams, the student council, or various clubs, or some of the most respected students can be quite helpful in their support. To have these persons show an interest in and an appreciation of speech activities is certain to reproduce that interest in their followers. Therefore, assembly talks or announcements by these people, or the use of their names in advertising can be quite worthwhile.

(5) *Assemblies.* Some of the best good-will advertising for forensics is gained through recognition assemblies, where letters or awards are given. The

sponsorship by the forensic group of good assembly programs for pure entertainment also results in a greater interest in the forensic activities.

(6) *Loud speakers.* If the school possesses a public-address system it can be put to good use in advertising a speech event. Placed where students will hear it as they go to lunch, or as they pass between classes, and used with an attractively worded announcement spoken by a good reader, this loud voice, seemingly coming from nowhere, can create much interest.

(7) *Cooperation with classes.* If the subject for debate or discussion is of special interest to any particular classes, direct invitations to the members of those classes is often productive of results. Frequently instructors like to make listening to a debate part of the course work, and will discuss it in class the next day. Another good-will method is to have members of the debate team prepare special debates for history, economics, or sociology classes. Instructors often appreciate this gesture as an interesting method in the presentation of material. As an example, during the campaign of 1936, several of the debaters under the writer's direction presented Republican and Democratic arguments to all the history and civics classes in the school.

IV. THE SINGLE CONTEST

A. The Chairman

During a tournament the chairman of the individual contest is of relatively small importance, merely being the person who is charged with starting the contest on time, and announcing the names of the speakers. In the single contest, however, the chairman assumes a greater responsibility, in keeping with the importance of that contest. Accordingly, it is often a wise plan to secure some well-known and respected person to fulfill the function, adding greater prestige to the event. (See also page 86)

B. The Program

In past years it has often been common practice to make the speech contest only a part of the evening's program, even though it was the reason for being of the entire affair. The audience, which had assembled to hear a debate or declamation, was then forced to sit through long speeches of welcome, musical numbers, and other portions of a program much too long and uninteresting. Modern practice is to make the program shorter and more interesting, using a musical selection perhaps between parts of the contest, or, less frequently, during the time the judge is formulating his decision. This emphasizing of the true function of the event seems to have resulted in a greater interest in speech activities.

C. The audience

In order to provide the speakers of the evening

with a compact and responsive audience, the manager of the affair should see that the physical conditions are optimum. The temperature should be between 65 and 70 degrees, ventilation should be provided without drafts, and all extraneous noises and disturbing conditions should be eliminated or minimized. The audience should be seated in a compact group near the platform, and never be allowed to scatter itself throughout the auditorium with great open tiers of seats showing here and there. Attention to some of these details may often make the difference between a successful and an unsuccessful contest.

D. The judge

Difficulties among schools regarding the selection of a judge are happily becoming fewer year by year. The time-honored method by which the host school submits to the visitor or visitors a list of potential judges is yet preferred. The visitors eliminate from the list all names objectionable to them, and return the remaining names listed in the order of preference. The host then communicates with the first person on the list. If the man is not available, the second is then seen, and so on until a judge is secured. All differences of opinion regarding judges should be ironed out before the contest; afterward it is too late. Contest managers should note that judges should be secured as long as possible before the day of the scheduled contest, and generally by mail. If a telephone call or personal interview is used to obtain a judge,

it is courteous to confirm the arrangements later by post; it not only gives the judge, who is often a busy man, a reminder, but it also makes a record in black and white for future reference. Another wise precaution is to keep a carbon copy of all correspondence.

When the judge arrives at the time of the contest, have him met at the door by some one appointed to the job, and shown to a private room where he may leave his hat and coat and arrange his notes if he cares to. Here the contest manager can give to the judge whatever instruction may be necessary, and may introduce the coaches of the competing schools to him. After these preliminaries are over, the judge can be shown to the room in which the contest is to take place, and then left to his own initiative.

Immediately after the conclusion of the contest the manager should see that the judge receives the fee previously arranged upon. It should never be left to the judge to ask for the fee, or to be put to the necessity of mailing a statement.

In all dealings the contest manager will find three things helpful to keep in mind: make arrangements at least a week before the contest; keep all agreements and plans on paper; and be courteous at all times.

V. THE TOURNAMENT

Much of what has already been written will apply to the tournament as well as to the individual contest; in part two of this chapter the personnel of tournament management has been discussed. Many other suggestions can be made, nevertheless, even despite the fact that each tournament has its own problems and peculiarities which must be met by individual resourcefulness.

A. Administration and procedure

(1) *Method of competition.* The tournament may be conducted either on the elimination basis or on the percentage basis. In the first manner the teams or speakers are eliminated either through losses or "downs." A loss is just what the name indicates, while a down is the ranking of a speaker below an arbitrary mark, generally third place in a speaking section of seven or eight, first, second, and third being "up." The fairest procedure is not to eliminate a team or speaker until he has lost or been "downed" at least twice. Many tournaments are run three or four rounds before any decisions are announced, and at the end of these all contestants are eliminated who have lost or been downed twice. The remainder of the contestants are eliminated as rapidly as they reach the fatal mark, until at last the winners emerge victorious.

The percentage method of competition embraces the holding of the same number of contests for all

speakers, the winner being the person or team showing the greatest percentage of successes. This method has the disadvantage of frequently resulting in ties, but it is also more convenient for a small tournament. It can be readily combined with the other method to produce a composite type of tournament.

(2) *Rounds*. On the basis of registration, the contestants are divided into groups or paired (for debates) and assigned to given rooms at a given time. Notice of the sectioning is sent to the person in charge of the judges, who then assigns a judge or a board of judges to each contest section. The ballots of each contest are brought by the individual chairmen to the administrative office, where the winners, and those eliminated, if any, are checked, and an announcement of the results prepared for the bulletin board. The list of contestants is then revised in the light of eliminations, and the names are shuffled and reassigned for the next round of contests. This procedure continues until the tournament is completed, and is probably the most difficult and exacting work of the entire meet.

(3) *General administration*. Included in the consideration of administrative duties must be named the work of the welcoming committee. Greetings to the incoming contestants, guide service to direct them to the registration desk and lounges, and an information desk to supply their demands for local information, and to take care of lost and found articles, and mail should be provided. National and sectional

tournaments also have telegraphic service somewhere in the administrative area.

It is an added touch to have the officers and committee members supplied with badges indicative of their office. This detail builds a better *esprit de corps*, and makes the officials easily distinguishable by the contestants and coaches.

B. Rooms

The rooms necessary to a tournament, aside from lodging, divide themselves into four groups: contest rooms, administrative offices, lounges for the contestants, and waiting rooms for judges, chairmen and timekeepers. A complete list of the contest rooms available, their location, and the hour at which each will be ready for use should be in the hands of the tournament manager himself, the official in charge of making contest assignments, and the one in charge of assigning judges. These lists should be identical, so that there can be no error in the assigning of sections and judges. The administrative offices should be conveniently located, but with a maximum of privacy from the contestants. They should be equipped with all necessary office supplies, typewriters, city telephone service, and if possible, telephone service to all contest rooms. Lounges for the contestants should be near rest-rooms, and should have an adequate number of chairs, places to hang or to check coats and equipment, and, for an extended tournament, reading or radio facilities. The judges, timekeepers and chairmen should have separate

rooms in which to wait until they may be wanted for duty.

C. Bulletin boards

Adequate bulletin board space should be provided for the announcements of the round and section assignments of the contestants, announcements of results, and any general announcements which may be necessary. The boards should be placed in a central lobby near the offices, and so spaced that there will be plenty of room for interested readers. For spot announcements a valuable addition to the boards is a public address system which can be heard throughout the lobby.

D. Chairmen

The duties of the chairman consist of seeing that the contestants and the judge are ready in the designated room at the proper time, of announcing any rules peculiar to the contest, of introducing the speakers in the correct order and manner, and of returning the judge's ballot containing the decision to the administrative office. The chairman is responsible for the conducting of each individual contest, and for seeing that the results of the contest are received promptly by the person in charge of tournament results.

E. Timekeepers

The timekeepers each should be equipped with a watch, and for the use of those contestants preferring them, a set of time cards. Each should be thoroughly familiar with the rules of every contest,

and must be alert in timing each contestant, who should receive adequate warning of the passage of the minutes. Warning may be given in two ways. Where time cards are used, the timekeeper, sitting in the first row of the audience, holds up the proper card at the end of each minute so that the contestant may see it. Where time cards are not used, it is customary for the timekeeper to rise to warn the contestant when but one or two minutes of the allotted time remain; at the end of the allotted time, the timekeeper rises and remains standing until the contestant finishes. If a contestant severely violates the length of time permitted by the rules, the judge should be made acquainted with the fact immediately at the conclusion of the contest.

F. Judges

The duties of the judge in any contest have been discussed in other parts of this book, so that here a word regarding the difficulty of securing enough judges for a tournament should be sufficient. Whoever has charge of the securing of the judges should begin to obtain their services well in advance of the contests, and should enlist more than the number required at any one time, in order that there may be several reserve judges to fill in, replacing those who may be unable at the last minute to serve.

Three sources of judges offer themselves to the tournament manager. They are: nearby colleges which may supply faculty members and advanced students, local areas in which may be found college

graduates or others capable of acting as judge, and the roster of coaches from the competing schools, who may be used in many contests. The plan of having contestants judge themselves has been found practical in some instances, especially during the early rounds of a tournament.

G. Printed forms

Nothing is more conducive to a smooth running speech tournament than an adequate supply of printed or mimeographed forms on which to record the many matters needing attention. Among these forms may be mentioned instructions to judges, judges' ballots, instructions to chairmen and time-keepers, blanks for assignments to sections and rounds and for the judging assignments, blanks for the recording of results, both for the bulletin board and for permanent files, blanks to assist in compiling scores, registration blanks for contestants, coaches, and judges, badges, time-cards, tickets, lists of rooms available for contests, and record forms on which to place the performance of each individual and each school. For the financial manager there should be receipts and financial records. If the tournament committee also has charge of lodgings there must be forms on which to record the assignments of the contestants to rooms throughout the city.

H. Lodgings

Most college tournaments ask the contestants and coaches to provide their own rooming facilities, usually in local hotels. Occasionally fraternities and

dormitories assist in supplying overnight accommodations for a few visitors. High school tournament committees, on the other hand, in addition to running the contests, generally have the job of finding lodging for the visitors.

In this event a separate committee or group should be appointed to have charge of the matters. Through cooperation with students, high school service organizations, and local organizations such as the Chamber of Commerce, Rotary, or Kiwanis Club, or Federated Women's Club, the hospitality of private homes is sought for the few nights necessary. A complete canvass is made, and each room donated is carefully recorded, together with the necessary data as to when the room will be available, how many it will hold, and whether boys, girls, or coaches are preferred. Upon the arrival of the contestants at the registration desk, each is assigned to a room for the duration of his stay, and is shown to the room by some member of the hospitality committee who may have a car in readiness to take him to that part of the city.

After the tournament is over, it is a thoughtful gesture for the tournament committee to write a note of thanks to each of the townspeople or organizations who furnished free lodging or other services. If they know their cooperation is appreciated, they will be all the more ready to support another tournament.

I. Meals

Although some schools open their cafeterias to

the contestants, if the tournament location is conveniently close to restaurants it is often a better plan to have the students eat in these. Business brought to local townspeople in such a manner is conducive to even more enthusiastic support of further tournaments. If it is desired to have the entire membership of the tournament together at one time for announcements, speeches, or a program, a local church organization will often be ready to serve a dinner or lunch. Sometimes a local hotel, given the business of serving the tournament banquet, will donate the use of the ballroom when a tournament dance is desired.

J. Entertainment

Usually the tournament is sufficient unto itself, but in some cases it is desired to entertain the visitors. Dances, a play, group luncheons, or an educational program may be planned. Many tournament committees supplement the contest feature by having eminent speakers address the delegates, or by conducting forums and round-table discussions of current forensic problems. A well rounded program of contests, educational meetings, and entertainment features makes an interesting tournament.

K. Scoring

In contests employing more than one judge, some method of compiling the individual decisions into a final ranking is necessary. The method here described is that used by the *National Forensic League*,

and has been adopted by many other leagues and organizations.*

1. *The composite ballot.*

Assuming that a contest involving six students has been judged by three expert judges; to arrive at the final decision, the ranks assigned to each student by the three judges should first be totaled. The student having the lowest total then wins first place; the one with the second lowest takes second, and so on. The ballot might look something like this:

<i>Student</i>	<i>Ranks</i>			<i>Score</i>	<i>Place</i>
A	2	6	4	12	4
B	4	5	1	10	2
C	6	3	6	15	6
D	5	4	3	12	4
E	3	2	5	10	2
F	1	1	2	4	1

It will be noted that when the judges' rankings were totaled in this contest a tie developed for second place, and another lower in the ranking. In the final judgment illustrated, the tie was not broken, but each of the two in the tie for second place was given credit for having won second. Then the following rank, third, was eliminated, and the ranking continued. Here it took up in fourth place, where another tie developed. The same method was used, and the two contestants were given fourth place, the final contestant receiving sixth, or last, position.

* From instructions for scoring national speech tournaments, the National Forensic League.

2. *Breaking ties; the simple method.*

To break the tie illustrated in section 1, give the preferred position to the tied contestant who has been given preference by the greater number of judges. In this case student E was considered by two of the three judges to be better than student B with whom he was tied. Accordingly E should receive second place and B third. In a like manner D would receive fourth place and A fifth.

3. *Breaking ties; the re-rank method.*

In the event of a triple tie and no contestant has been preferred by a majority of judges, the re-rank method may be used to break the tie. Let us take an example.

<i>Student</i>	<i>Ranks</i>			<i>Score</i>	<i>Place</i>
A	1	3	3	7	1
B	5	2	2	9	2
C	4	4	1	9	2
D	2	1	6	9	2
E	7	7	4	18	7
F	6	5	5	16	5
G	3	6	7	16	5

In this contest A has obviously won first place, but a triple tie has developed for second, and a double one for fifth. F can be given fifth place and G sixth, because F is preferred by a majority of the judges. To break the second place tie we re-rank the three speakers, giving them the marks they would have received if no other contestants had been competing. The ranks and score would then be:

<i>Student</i>	<i>Ranks</i>	<i>Score</i>	<i>Place</i>
B	3 2 2	7	3
C	2 3 1	6	2
D	1 1 3	5	1

D would receive second, C third, and B fourth place in the contest.

VI. FINANCING THE FORENSIC CONTEST

The consideration of financing forensic activities can be divided into two parts, paying for the tournament and paying for the year's program. Let us consider the first of these.

The tournament can be made largely self-supporting. By charging a small registration fee of ten to fifty cents per contestant, the committee in charge should be able to realize enough funds to cover the expenses of judges, printing, telephone and mailing, and other incidentals. Entertainment such as luncheons, dances, or plays must pay for themselves in admissions, or be sponsored by some special group. Each contestant pays for his own transportation and meals, or his school pays these expenses for him. A small additional amount of revenue can in some events be gained by charging admission to the contests.

The money to pay for the annual forensic program is quite another problem, and is often the topic of vigorous discussion among coaches and teachers of

speech. Let one fundamental point be laid down. From some source a definite and regular annual income should be assured. The school which allows its forensic activity to depend on the seasonal whims and fancies of an irregular revenue is only endangering an important educational activity, and even though it would be fine to see debate a self-supporting activity, we must face reality, and admit that it is not.

The sources of income are five in number, and may be tapped alone or in combination.

A. General school budget

Granting that forensic contests are a part of the educational program of any school, it is only logical that the school budget should include them, and that a certain amount be set aside each year to pay for them. Such is the procedure in many colleges and in not a few high schools. Unfortunately, school law in some states prohibits the use of public funds for this purpose.

B. Student activity fund

Where a student activity fee is assessed, as in most colleges, or where an activity ticket is sold, as is done in many progressive high schools, the fund thus collected is budgeted to the several activities students engage in. Debate and other speech work should, and frequently do, figure in this division of funds, so that the forensic manager is assured of a definite income each year.

C. Speech department funds

Where a department of speech has charge of all work properly coming within its scope, it generally has a departmental treasury. Some of this money is then available for contest work. The department, having dramatics under its charge, can use the latter activity to help build a departmental treasury ample to cover other activities not self-supporting. In addition, admissions and other sources of income help to swell the treasury.

D. Contest admissions

While admissions to speech contests can seldom be made to pay the costs of an entire program of forensic activities, they can be made an important contributing source of money. Through sufficient advertising and the building of popular support of forensic work, admissions will often pay the costs of all contests held on the home floor, leaving the trips to other sources of revenue.

E. Special methods

As a last resource, special methods of raising money can be used. Dances, entertainments, plays, and campaigns of various sorts can be made profitable, and, if undertaken regularly each year, can be built up to the point of supplying a gratifying amount of revenue. One school the author is familiar with made the most of its forensic income each year by sponsoring a weekly Friday-afternoon dance for the students. The affair grew surprisingly popular, and finally became an integral part of school life, yield-

ing a steady income to the speech activities. Special methods employed sporadically, however, are seldom successful in a large measure.

For extraordinary events, as in the unexpected opportunity to participate in a national tournament, subsidies can sometimes be gained from interested organizations. One school sent several delegates to a national conference through the combined support of the Booster Club, the P. T. A., and the Kiwanis Club. Such a means can be over-worked, however, until it defeats its own purpose.

References cited in this chapter:

1. (See page 91.)

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PART II
CONTESTS IN ORIGINAL SPEECH

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CHAPTER SIX

DEBATE

THE EDUCATIONAL PURPOSE IN DEBATE
THE DEBATER'S PURPOSE
THE JUDGE'S PURPOSE
TYPES OF DEBATE
THE BASES OF ANALYSIS
AWARDING THE DECISION
THE CRITICAL ANALYSIS OF THE DEBATE

I. THE EDUCATIONAL PURPOSE IN DEBATE

A. To present a definite speech purpose to the individual

Debating gives the student a single, purposive activity into which he can coordinate the knowledge and skills of a half a dozen fields. From English composition he takes the principles of unity, coherence, and emphasis; from history come the backgrounds of information necessary to the discussion of his topic; public speaking teaches him to stand squarely on two feet and to deliver his ideas clearly and forcefully; parliamentary usage he must know to meet the demands of forum and discussion; economics, sociology, and literature must be his, as well as the ability to read well and to coordinate the information gained in reading. All these the student puts into use in debating because he *wants to*; in a

word, here is an activity integrating much knowledge and many skills, done with a natural motive—an activity beginning with the student's immediate interests and leading to distant corners of the educational world. In addition to all this, the activity itself focuses the student's work toward a single specified goal, the pro or con of a major issue.

B. To give an audience both sides of a single, specific issue

Debate as presented to an audience is conducive to thinking. While much may be said for discussion contests in which the speakers and audience alike try to arrive at a conclusion, it must be admitted that in any such activity many issues will arise. For example, we are considering the ill health of thousands of Americans. What can be done about it? Can they pay for medicine? Should the state furnish medical care? Would a system of health insurance prove more effective? Perhaps a campaign to educate the people to use the services now at their disposal would prove more effective? Many like questions will arise in a discussion, and must be settled in order to arrive at an ultimate conclusion. Differences of opinion will appear on each issue. What happens? We have a *debate*. A discussion is nothing more than an organized series of debates for the purpose of trying to settle one issue after another in the solution of a given problem. The single debate contest is a method of presenting to an audience the complete picture of both sides of a specific issue. In these

days of propaganda and censorship nothing could be more important to our people than full information on both sides of a question. Such is the essence of democracy, and is the way in which debating serves the interests of democracy.

C. To foster excellence in debate technique

Since the fact that contest debating exists to foster excellence in the skill of debating is almost axiomatic, it seems to be a valid question to ask, what are the skills of debating, that they should be fostered?

Much has been written and said of what a student gets out of debate. Let one of the debating texts state its aim: "The purpose of debating is to develop skill in public speaking, efficiency in thinking, and intelligence in citizenship."¹ While much criticism of debating has come from the fact that many debates are held without an audience, or with an audience consisting of a judge and a timekeeper, it must be remembered that Demosthenes, the classic orator of old, practiced by the side of the sea, with no more than the waves as an audience. Should we not admit, then, that as training in public speaking, even debating without an audience can have merit? And it is increasingly true that the modern debating program includes a wide variety of audience situations and variations of debating style.

The development of sound argument, the search for flaws in reasoning on the part of opponents, the necessity of organizing the results of wide reading, and the ability to see and understand the strong and

weak points of each side of any issue may surely be said to constitute training in thinking.

A knowledge of parliamentary practice, familiarity with many of the problems of modern society, a functioning body of information in history, economics, sociology, and government, a thorough investigation of both sides of many controversial issues, and the ability to meet and understand his fellow man may as surely be thought to constitute some of the requirements of good citizenship in a democracy.

Bacon is responsible for the well-known maxim, "Reading maketh a full man, speech a ready man, and writing an exact man." We may say that debate, combining as it does these activities, will likewise produce the educational benefits. And let it be remembered that it does so in a manner vitally interesting to the student. It is not a job; it is a privilege and an honor.

II. THE DEBATER'S PURPOSE

A. To influence the audience to accept the viewpoint upheld by his side

Debating as it takes place before an audience exists for the purpose of presenting both sides of an issue, so that the members of the audience may arrive at some belief. The primary duty of the debater, therefore, is to cause as many of his hearers as possible to accept his beliefs. He is speaking as

one man to a representative body of his fellow citizens. He is *not* giving an exhibition of skill, nor practicing the arts of logic per se. He is persuading and convincing his fellows to accept his plan of action, not laying evidence before a jury, nor speaking to a legislative group. The final action of debate is an exercise in persuasive speaking; obviously, however, if adequate reading, thinking, and logical preparation have not preceded the speaking, the final action is bound to fail.

B. To practice and receive criticism in his technique

Secondarily the debater engages in contest speaking to practice the arts in which he is interested, and to better himself under competent criticism in their application. Finally, he wishes to match his strength against that of other debaters in order to excel in his chosen endeavor. While some have deplored the desire to win, it must be admitted that the wish to surpass others is a natural and a desirable ambition. If it is properly guided it will prove a strong motive in the betterment of humanity; it is the job of the debate coach and judge to see that it is guided properly.

III. THE JUDGE'S PURPOSE

A. To determine which team was the more effective in swaying the audience

By noting the outward signs of reaction manifest

by those about him, and by analyzing his own reactions as a typical member of the audience, the judge decides which team was the more effective in gaining audience belief. In this way he arrives at the conclusion as to which team has *done the better debating*. Again a warning should be made to beware of accepting audience reaction at its face value when one of the teams is debating on the home floor.

B. To analyze the debate, and determine the reasons for effectiveness, or lack of it, on each side

In this function the judge is employing analysis and criticism as outlined in Chapter Two, according to the specific bases of analysis named later in this chapter.

C. To determine which are the better debaters, not the better arguments

In every debate the judge must bear in mind that his ultimate job is to choose the better *team of debaters*, not the most impressive array of argument and evidence. These named ingredients of a debate are important only in so far as they are indicative of the speaker's skill. The judge is not a member of a jury, estimating the truth or falsity of a charge, but an expert trying to determine the relative ability of two opposing groups in a friendly trial of skill. If, during a season, one side of a question seems to win more consistently than the other, it may be suspected that judges are not deciding contests, but are weighing evidence.

IV. TYPES OF DEBATE

During the past few years many types of debating have come into being as coaches and teachers of speech sought to find better ways of teaching students, methods more interesting to an audience, and plans to eliminate some of the recognized defects of the older systems. We shall here consider only the better known variations, and those which seem to have some degree of merit and permanence. For a more complete discussion of types of debating the reader is referred to chapter two of C. P. Lahman's book, *Contest Debating*.²

A. The regulation debate

In the conventional type of debating three speakers represent each side. Each contestant is allowed ten or twelve minutes to develop a constructive argument, the sides alternating with the affirmative speaking first. At the conclusion of this series of speeches, a rebuttal series is begun, this time with each speech lasting five or seven minutes, and the negative leading off.

Recently, however, two speaker teams have become popular, with the time limits being set at ten and five minutes. While such a line-up has the disadvantage of permitting fewer contestants to take part in a debate, the defect is offset by a greater audience interest due to the shorter time and faster development of argument, and by the fact that it is possible to travel with two teams in an automobile, where

previously one team nearly filled the car, thus permitting the affirmative and negative to both debate at a single place and time. In this way the two speaker team is partly responsible for the popularity of tournament debating.

B. The Oregon style

The Oregon plan of debating, so-called because it was originated at the University of Oregon, is vitally different from the conventional or regulation debate, in that it provides for the cross-questioning of members of each team by members of the other. The general scheme is as follows: The first affirmative speaker develops the entire case for his side in fifteen or twenty minutes. He is followed by the first negative who performs the same office for his side. The first affirmative speaker then returns to the platform where he is cross-examined for ten minutes by the second member of the negative. Following this the first negative is questioned by the second affirmative. The second negative speaker then takes another ten minutes to refute the affirmative arguments and summarize the case for his side, and is followed by the second affirmative for the same purpose. In debates where it is desirable to use three speakers on a side it is possible for the final ten-minute summary to be given by the third member of the team.

Many variations of the Oregon system are possible, permitting differences in time limits and method of cross-examination. In all contests the chairman is

arbiter over disputes arising during cross-examination.

C. The clash system

Developed at the University of North Carolina, the clash system is intended to make the following of a single issue the vital part of a debate. The proposition and team membership may be the same as the regulation debate provides. The affirmative opens the debate in five or eight minutes, to analyze the question and outline the arguments upheld by his side. The negative team takes an equal time to deny or affirm the stand and analysis of the affirmative, to indicate the issues upon which the negative wish to clash, and perhaps to question the first affirmative speaker. The affirmative is then given three or four minutes to present one issue for the clash; it need not be a major issue, but may be a subdivision, although it must not be a petty or obscure point. The negative then must answer the issue directly in two minutes, after which the sides alternate in two minute speeches until each has spoken three times. The affirmative then has a final two minutes to summarize. If at any time the judge decides that one team has dodged the issue, answered too weakly, or shifted ground, he at once awards the issue to the opposing side. If the issue goes the entire seven speeches, the judge then makes a decision on general excellence in debate.

This procedure is then repeated, with the negative

leading off, and the process is repeated until one side has won three clashes.³

D. The split-team debate

Here the platform procedure is the same as for the regulation type of debate. The difference is that the speakers from the two opposing schools get together an hour or an hour and a half before the debate, and draw lots to see which side and position each contestant will occupy. The only imperative rule is that one contestant from each school be on each team. The time between the drawing and the debate is taken up in the final preparations for the debate.

The advantage of this style is that an extempore manner of speaking is demanded, as well as a complete knowledge of both sides of the question. The decision can be given to either the team doing the better work or by giving the individual speakers scores, can be awarded to the school accumulating the most points.

E. The discussion contest

Primarily the discussion is not a debate, and should not be considered such. It is, as the name implies, a discussion or conference in an attempt to find the answer to a given question. "Discussion is the means of harmonizing different points of view and arriving at a more or less common understanding and commonly accepted plan for action."⁴

There is no accepted form for the discussion contest. In general a chairman and a panel of six or eight persons is chosen. Some question is then se-

lected which is to be discussed, with the chairman responsible for the conduct of the entire conference. Sometimes at the beginning of the discussion each member speaks for two minutes to explain his views; sometimes there are no speeches at all. If the introductory speeches are given, the remainder of the discussion consists of suggestions, comments, examples, and explanations by the members in an attempt to reach some common conclusion regarding the question. There are no clashes and no debate; instead each member must endeavor to add something to the common understanding.

“The University of Chicago Round Table,” broadcast each Sunday afternoon might be considered a type of discussion.

In the discussion as a contest, the participants generally compete as individuals, and the award is made to the one best showing an active and cooperative mind, and ability to grasp and establish social values, the power to integrate conflicting points of view, and a sincere attempt to find and present truth. A score card for judging this type of contest is printed in the appendix.

F. Tournaments

Debate tournaments may use any style of debate; the conventional two speaker type seems to be the most popular because it readily fits into time limits imposed by tournament competition.

Three kinds of tournaments are common. The first uses direct elimination, or some variation of it,

until a winner is declared. Either one, two, or three defeats eliminates a team (or a school, in those events where a school is represented by an affirmative and a negative team). The second kind of tournament allows each team to debate a given number of rounds, four to six, and then declares the winner to be the school or team having the best percentage of wins. This makes possible many ties, but produces an interesting tournament. It also has the advantage of not eliminating any team from competition, thus giving all an equal amount of practice.

The third style may be a combination of both the others. In a preliminary session each team debates a given number of times, and from the teams having the best record at the end of the session, either eight or sixteen are chosen to go into a straight elimination series. A variation already described does not involve decisions in the preliminary sessions, but ranks the teams according to ability, and the teams receiving the greatest number of percentage rankings in the preferred brackets are sent into the final eliminations. (See Chapter Four.)

V. THE BASES OF ANALYSIS

A. The duties of the affirmative and negative

The proposition is the core around which the debate takes place. *It is the duty of the affirmative to induce the audience to accept the proposition as true.*

It is NOT their duty, note, to establish the *complete* truth of the proposition, but to give the audience sufficient logical and emotional grounds for belief in its major aspects. It is the negative's duty, conversely, to induce the audience to reject the policy or statement outlined by the proposition. The negative may adopt one of several methods of getting the audience to refuse to adopt or accept the proposition. It may, in the first place, adopt a policy of straight denial of affirmative argument. This is perfectly valid as a plan for the negative to adopt, but it requires expert debaters to skillfully meet the arguments of the affirmative as they are presented, and has the further disadvantage of poor psychology, in that it is not a constructive stand. It leaves the audience nothing to believe, since it is an attitude of complete disavowal. In the second place, the negative may support the status quo on questions of policy. Here the argument is that there is no need for the affirmative plan; that everything is satisfactory as it exists at the present. Therefore it is argued that the audience should reject the plea for a change.

The third negative possibility is to agree that things are not perfectly acceptable at the present, but that a few simple changes are preferable to the radical plan of the opposition. In essence the negative say, "Why buy a new car when the old one needs nothing more than a new set of spark plugs?"

Finally the negative team may adopt in its entirety the affirmative plea for the necessity of a change,

but argue that the affirmative's is not the best solution. A counter proposition is then offered to meet the need. When this type of argument is presented, the judge should note carefully several things. In the first place, is the plan truly a counter plan, or have the negative for strategic reasons tried to accept as much as possible of the affirmative argument? Many a negative has virtually agreed with the affirmative in trying to produce a counter plan, a stand which is skating on pretty thin ice.

Secondly, the judge should note that the negative accepts the burden of proof in upholding an alternative proposition, and that it is up to them to show that their's actually is a different and a better idea.

Finally the judge may well ask—is this a reasonable plan? Many teams have produced as counter propositions ideas which may well have been born in a nightmare, so improbable they are. Yet figures can be cited to “prove” almost anything. For instance, one negative team recently advocated the Townsend Plan as an alternative to state medicine, arguing that when all the people were well-to-do there would be no need for state support of medical service! It is such impossible things as this that the judge must guard against. Debate should be kept sane and practical.

In the past some judges have accepted the legal technicality that a defendant need destroy but one issue in order to refute a charge, by allowing a negative team to do the same. While technically this may

be true, it is not deciding the debate according to the ability of the contenders. Within limits, a team must accept a reasonable share of the entire proposition.

B. Major factors in analysis

What are the things the judge must watch for in analyzing the work of the two teams? A cross-section of general opinion seems to show the following:

(1) *Analysis and interpretation of the proposition.* Technically it is the duty of the affirmative to define the proposition and establish the grounds for debate. It is the privilege of the negative, however, to do so in case the affirmative fails, or to dispute for good reason the interpretation of the affirmative. Above all, it is the prime duty of each side to make clear to the audience the analysis and interpretation of the proposition, and of the issues as they arise. The judge should insist on the debate being made plain to the audience.

(2) *Analysis of the debate as it proceeds.* The successful team is the one which is best able to pick out the trend of the debate, see the vital issues as they evolve from the clashes of opinion, and follow and make clear to the audience those issues.

(3) *Organization of material.* Carefully the judge should balance the opponents in their ability to organize material. By this is meant the way the speakers arrange the arguments to fit the audience, the logical development of the argument, the division of the case between or among the speakers on a side,

teamwork in argument, vividness, simplicity, unity, coherence, and emphasis.

(4) *Evidence to support assertions.* One of the values of debate is the manner in which it forces the debaters to support their statements. The judge should watch to see that every argument and rebuttal is substantiated with sufficient fact, statistics, or testimony. Failure to do so on the part of a team should be penalized according to the importance of the argument, and on the other hand, failure of the opponents to demand evidence should also be taken as a sign of weakness on their part.

(5) *Reasoning; inference based on evidence.* Some teams have a wealth of evidence in their argument, but use it poorly. This is a major weakness. Argument should be logically built, arising from sufficient grounds, and proceeding by clear thinking to sound conclusions. A judge should charge poor thinking against a team, but should balance it by another black mark against opponents who fail to discover the unsound argument.

(6) *Delivery.* Since debate is an exercise in public speaking and persuasion, a good delivery is essential. A direct, conversational attitude; alert, vigorous presentation; a pleasing voice; a volume and rate suited to the audience and room; clear enunciation and proper pronunciation; free use of body and arms; and above all the ability to extemporize and adapt one's self to opposing arguments are all marks of a good speaker.

(7) *Effectiveness of direct refutation.* How well does a speaker meet and match the arguments of his opponent? This is one of the characteristics which separate debate from other types of public address, and in this ability the debater shows his true worth. Refutation should be well planned, direct, and adapted to the exact argument it is designed to overthrow. A thorough knowledge of the subject is one of the essentials of good rebuttal, a knowledge which must be used in a keen and well-organized attack.

(8) *Effectiveness of counter refutation.* Does the debater make his arguments, attack his opponents, and stop there? He shouldn't. Vigorous re-support of his original contentions where they have been attacked, by bringing in new facts and evidence, and an equally vigorous counter-attack where initial rebuttal has been weakened by the opposition are necessary to carry the argument along. "Answer the answer" is the way Miss Maxine Dye of the University of Akron puts it.

Nor should this counter-attack and re-support be scattered. It should center around the vital issues of the debate.

(9) *Keen pursuit of the vital issues.* By all means the debater should show an ability to choose the important arguments for emphasis, and to discard the lesser ones. Constantly as the debate progresses the clash should narrow down to a few hotly contested points. It takes a good debater to accomplish this and not waste his time on trivialities.

(10) *Personal attitude toward audience and opponents.* The debater should accept his opponents as ladies and gentlemen and the audience as his equals. Any deviation from such an attitude by way of bombastic delivery, sarcasm, condescension, or an overbearing attitude should be frowned upon.

(11) *Persuasive factors.* More and more, debating is coming to be looked upon as an exercise in public speaking. The debate texts of earlier years made no mention of audience beliefs and interests; attention was centered upon syllogisms and casual relationships. Today, however, every modern debating text has at least one chapter devoted to the psychology of the audience.

In just such a way are the persuasive elements becoming more important in judging debates. Arguments should be motivated, that is, they should offer the audience some good reason for acceptance—not cold, logical reasons, but warm, friendly ones. The choice of words is important, too, for some words carry winning connotations, while their synonyms may have an unpleasant reaction on the part of the audience. Entire cases should be adapted to the audience—for instance, a debate team of mine, speaking in behalf of state operation of electrical service before a small rural audience, made their entire plea on the basis of improved rural electrification. And surely the best debater, all other things being equal, is the one with the most pleasant and likeable personality. These things must all be considered.

C. Suggestions for adverse criticism

Are there some things which the judge should especially guard against? Some people believe these items should be penalized.

(1) *The declaiming of memorized speeches.* Debate should be extempore in manner, and speeches written and memorized simply do not fit into the picture. Can high school students be trained to extempore debating? The answer is that for three years high school students under the writer's direction did not write out a single speech; yet several cups and medals give evidence of their ability to speak extemporaneously in an effective manner.

This does not mean that the "block" method of preparing speeches should be eliminated, but it does mean that any memorization which tends to defeat adaptation and good rebuttal should be marked against a speaker.

(2) *Reading of speeches.* Need anything more be said?

(3) *Use of unquestionably false or perverted evidence.* Trickery and falsehood should be defeated at all costs, so that a judge may feel justified in deciding a debate entirely upon the discovery of the use of false or fraudulent evidence.

(4) *Unsportsmanlike conduct; overbearing attitude.* Debaters, like others, are apt to feel superior to their opponents or audience at times. Again, they may pout and sulk when they have lost a fair decision. Attitudes such as these should be penalized

when evidenced on the debate platform.

(5) *Obviously tricky, fanciful, unreal plans.* Debate is to prepare its students to take their places in a very real democracy. Yet on the forensic platform many forget reality and come forth with ideas the like of which have never before been known. With *sauve* delivery and rapid reading of statistics often used to pass over the instability of the fanciful plans, debaters of this type many times gain a decision they do not deserve. Such practices should be frowned upon as leading to political trickery and gullibility in later life.

(6) *Quibbling.* Mere denial of argument, undue emphasis on obscure points, and undue wrangling over the meaning of terms constitute quibbling, a habit found in some beginning debaters, and one which should be eliminated.

(7) *Tricky or unfair strategy for victory only.* Much has been said about the use of trickery and the penalization of it by the judge, so that little more need be added. If the true purpose of debate be kept in mind, trickery will be of no avail; it is up to the judge. This does not mean, however, to penalize legitimate strategic devices. Strategy has been defined as using one's resources in such a way as to gain an unexpected advantage over opponents.⁵ There is nothing unfair in strategy itself, but unfair methods of strategy may be used. It is these the judge should guard against.

(8) *Improper platform etiquette.* The judge should

always include in his criticism admonitions against loud talking at the tables while opponents are speaking, or actions contrary to parliamentary usage. Extremely improper etiquette may be penalized by the judge.

(9) *Consistent improper use of English.* Speaking extemporaneously, the best of us are apt to make small errors in grammar and usage for which we may be easily forgiven, so why should a debater be penalized for inadvertent slips? The speech contestant, however, who shows himself to have a poor command of the fundamentals of the language should be marked for adverse criticism.

(10) *Inability to make arguments clear to the audience.* Many a misunderstanding during the final criticism of a debate arises when the judge penalizes a team for failing to answer an important argument. "Why, I did reply to that," the injured student answers. The truth is that the student has answered the argument sufficiently in his own mind, but has failed to convey the refutation clearly to his listeners. Since the final test of a debater is his ability to "put his point across," a lack of clarity and emphasis must be considered important when it means that the audience fails to grasp the point.

D. Suggestions for favorable criticism

If there are a few specified items which the judge should be expected not to approve, conversely there should exist some he should applaud. These are suggestive:

(1) *Definite attempts to meet on common ground; concession.* If a team can throw away part of its prepared argument in order to meet the contentions of the other side more squarely, and if it can judiciously agree with parts of an opposing case for the same reason without weakening its own, it should be commended. Concession to an opponent in order to meet on more vital ground is not an admission of defeat, it is cooperation to make clear the real issue.

(2) *Realizing the debate into a single issue.* While a debate cannot always be boiled down to one definite clash of opinion, nevertheless as the contest progresses and time grows shorter, the ability on the part of a team to isolate and emphasize the crucial issue or issues is a commendable asset.

(3) *Special actions becoming ladies and gentlemen.* If part of the aim of a contest is to train for social contacts, surely any actions on the part of a contestant which mark him as being polite and courteous should be cited approvingly.

(4) *Special aptitudes of voice and ability.* Clear, pleasing voices; outstandingly alert minds; particularly engaging personalities; any marks of unusual ability as a student—any or all of these should be given encouragement by favorable criticism.

(5) *Excellent teamwork.* Because a debate is a clash of teams, not of individuals, superior teamwork on the part of one side should be an advantage to that side. The division of the case, handling of refutation, and general attitude, all indicate cooperation

on the part of the members of a team.

(6) *Immediate and direct clash of issues.* Some debaters, especially novices, wait until the final round of speeches to begin the attack upon their opponent's arguments. Such a course results in a less interesting and profitable debate. Refutation should begin with the first negative speaker and continue throughout the debate. The judge should encourage the practice.

(7) *Maintaining the psychological offensive.* The team which begins to attack first, and keeps its opponents busy trying to explain and make clear their stand has achieved a position which is difficult to overcome. If a team is able to maintain the offensive, it not only prevents damaging attack on its own arguments, but places its opponents in the role of trying to rebuild and explain an almost lost cause. The psychological offensive is not a trick nor an unfair advantage; it is the mark of a strong-minded and purposive team.

E. Some controversial points

On some techniques and methods of debate, judges and instructors alike are greatly divided in their opinion. A few of these points should be mentioned; the judge will have to decide in his own mind the worth of each.

(1) *Use of strategic devices.* Should question after question be shot at the opposition in order to confuse and overwhelm it? Should the demand that opponents answer a given argument be held valid? Is a plausible but far-fetched interpretation of the proposition

permissible? These are some of the questions arising over the use of strategic devices. Opinion is divided on the legitimacy of some of the "tricks of the trade."

(2) *Necessity of an affirmative plan.* Should the affirmative have to present a definite plan for action when upholding a question of policy? This question can start an argument wherever debate coaches and judges are gathered, as answers to queries on the point indicate opinion being divided almost equally in the author's survey. The general feeling seems to be "yes" in high school debating and "no" in college circles; a guess being hazarded might say that this is because high school students can work better with something definite by way of argument, while college students can handle abstractions with ease. Just how detailed a plan should be, however, cannot be decided by those who favor one.

(3) *Omission of strong arguments.* Should a team leave out well-known and powerful arguments in order to center its case around a surprise attack? In other words, should debate be for the purpose of making clear both sides of a current important issue, or is it a matching of wits and skill?

(4) *Failure to attack weak or illogical arguments.* Should a team attack arguments which on their very face are weak and fallacious? Should a failure to attack such arguments be scored against a team? Should weak argument count for a team if not attacked? These questions have met a variety of an-

swers, with no common settlement.

(5) *Acceptability of personal letters as evidence.* Those who favor the use of personal letters as evidence point to the initiative and work indicated by their use, and argue that such is the mark of the superior debater. On the other side it is pointed out that letters give one side an advantage over opponents, and that argument can be made more even by excluding them. What do you think?

(6) *Necessity of accepting the affirmative analysis.* Does the affirmative have the right of establishing the analysis of a proposition without challenge? While most coaches and judges take the negative on this question, there is a vigorous minority who say that the affirmative analysis must stand, in order to compensate for the greater width of selection available to negative argument.

(7) *Use of charts and graphs.* Are charts, maps, and graphs acceptable for use in debate? Former practice made common use of these helps, but the trend seems to be toward entirely oral presentation. At the present, opinion seems to be split regarding the worth of visual material.

F. Warning to judges

(1) *Don't let personal estimate of arguments influence the decision unduly. Act only as a member of the audience.* Even though you may not believe that unemployment insurance will prove practical, it is not up to you to answer the arguments of the affirmative on that proposition, that is the job of the nega-

tive. You are a member of the audience, and must divorce yourself from all personal beliefs unless it is plain that the entire audience enjoys your viewpoint. In that event, it is not the argument which must be scored against, but the failure of the debaters to adapt their material to the audience. An argument well established by a debater should stand unless attacked by the opposition. It is a poor judge who interposes his opinion to meet an argument.

(2) *Remember that every debate presents a different problem.* Listen always with an open mind. Just because one debate was not outlined the way you had heard the subject before does not indicate that it was a poor debate. Each contest must meet the immediate, local situation; it should not be forced by you into preconceived ideas of what it should be.

VI. AWARDING THE DECISION

A. Develop some plan of scoring and analyzing, but beware of inflexibility

Each judge should develop for himself a method of scoring, analyzing, noting, and weighing the contest as it proceeds, preferably through the use of some sort of simple outline or chart. The danger in this lies in stereotyped usage which may not open itself to new ideas and methods. The judge must always be alert for new ways, new thoughts, and new techniques.

B. Some suggested outlines or ballots

Regardless of the outline, method, or criticism blank used, the final ballot should read approximately as follows:

"Without prejudice and without regard to my own opinions on the question, it is my decision that the better debating has been done by the.....team, upholding the.....side of the question.

(Signed)....., Judge.

Following is the criticism blank for a debate suggested by Professor James M. O'Neill: ⁶

<i>Points to be considered in arriving at a decision.</i>	<i>Affirmative</i>				<i>Negative</i>			
	<i>1</i>	<i>2</i>	<i>3</i>	<i>Team</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>Team</i>
1. Analysis, or interpretation of the proposition. Plan of case.								
2. Knowledge, information, evidence.								
3. Reasoning, inferences based on evidence.								
4. Ability in extemporizing.								
5. Conduct or deportment.								
6. Ability in rebuttal.								
7. Use of English.								
8. Clearness of speech. Easy to hear? Pronunciation, etc.								
9. Power, or effectiveness, in public speaking.								

Note—The critic judge may fill in grades or percentages for each speaker, or for each team as a whole; or he may use,

v, or — to indicate his general opinion on each point, either for individuals or teams, using the v for neutral or no particular impression. The judge shall decide for himself the relative weight to be given to each of the points mentioned.

A specimen set of instructions to judges is printed in the appendix.

VII. CRITICAL ANALYSIS OF THE DEBATE

A. Before the audience

As previously mentioned, it is common procedure, and a good one, for the judge to go to the platform himself to announce the decision and explain the bases of his judgment. In this way the audience is enabled to understand and appreciate to a greater degree what has gone on during the debate, and to feel the justice of the judge's decision. Interest will be heightened if the judge withholds his final verdict until he has explained the debate! At any event, the explanation to the audience should not take long, probably not over five minutes.

B. Privately to the debaters

Following the announcement of the decision and the departure of the audience, the judge should gather with the contestants, preferably in some quiet room, and go into detail with them regarding the merits and demerits of the debate. He should give them the opportunity to ask what questions they want, but should never allow himself to be driven to "explanations" of his judgment. His attitude should

be that of a classroom teacher, friendly and helpful, but dignified.

C. Adopting a procedure

It is worth the judge's while to plan a uniform procedure for his critical comments, and adhere reasonably to that procedure. A suggested method would be first to explain to the contestants the elements of analysis. What constitutes good debating? An explanation of the blank used and the method of taking notes might be well added.

Following this explanation of the bases of analysis, the judge should criticize each speaker, being sure that he can say something favorable to every contestant. It is surprising what complete discouragement can come to a student from nothing but unfavorable criticism.

Finally, the judge should make plain exactly what elements of the debate caused the decision to be made as it was—in what ways the winning team excelled. Again it is wise not to give too much praise to the winners, nor to be entirely adverse in commenting on the losers, despite the cold truth of the matter. "Swelled" heads and discouraged souls can easily come out of a debate.

D. "Post-mortems" inadvisable and embarrassing

When speaking of the post-mortems here, a distinction must be made between this conception of the term "post-mortem" as applied by some writers to the critical analysis following the debate. Here is meant a re-hashing of the whole affair in the light

of what *might* have happened but didn't. If the debaters press too far, as they sometimes do, the judge is apt to be forced into the position of taking one side of the question himself, in a second debate, which is an unfortunate position. He should maintain his attitude of impartiality and neutrality at all costs.

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CHAPTER SEVEN

EXTEMPORANEOUS SPEAKING

THE PURPOSES OF EXTEMPORANEOUS SPEAKING
THE VARIATIONS OF EXTEMPORE PROCEDURE
THE BASES OF ANALYSIS
AWARDING THE DECISION
THE CRITICAL ANALYSIS

I. THE PURPOSES OF EXTEMPORANEOUS SPEAKING

A. The educational purpose

Extemporaneous speaking is more truly an exercise in public address than is debating or oratory. It is, in fact, the only contest in pure conversational public speaking as we understand the term, its purpose being to encourage excellence in modern public speech along lines best suited to the individual speaker. Fundamentally, extempore gives a student an opportunity to coordinate many of the skills and much of the information already discussed in the chapter on debating; it goes further than this, however, in allowing him a much wider choice of speech purpose and development. While extempore teaches correct grammatical and rhetorical usage, a knowledge of parliamentary practice, a wide informational background, and public speaking ability, it goes beyond these in demanding from the student greater ability in arranging his material for a particular audience,

and allows him a greater freedom of choice in the selection of the purpose of his speech and in his method of achieving that purpose. The contestant is no longer limited to the proposition assigned and the side chosen, but may exercise a discretion and skill in formulating his own ideas.

B. The speaker's purpose

The purpose of the contestant as he takes the platform before an audience is to present to that audience an original development of ideas on a specific subject which he has drawn by lot, and to influence his listeners in some definite way. He should consider his main objective, as that of any public speaker, to secure a reaction from the audience, the reaction being among the five purposes of public address indicated in Chapter Two. It may be one or a combination of them.

Secondarily, of course, as in the other contests, the student wishes to practice and receive criticism in his technique, and to pit his ability against that of his competitors.

C. The judge's purpose

The function of the judge in this contest is first to determine relative excellence in public address as measured by the effectiveness of the contestants to win and sway an audience, and second, to analyze and criticise the technique of the students. The difficulty of judging is here made more complex by the necessity of comparing different kinds of speeches and different purposes in an effort to determine the

best speaker. As Dr. Harry A. Overstreet has said, "Our primary question . . . is not what kind of speech is best arranged, best enunciated, best gestured, but what kind of speech gets the most effective response."¹

Particularly in judging extempore the judge should be cautioned against measuring the speakers according to his own personal standards of what constitutes effective speaking. What may be the best style for him quite possibly would fail to suit any of the speakers in a given contest. In this connection the judge should read again the quotation in Chapter Three, page 48.

II. VARIATIONS OF EXTEMPORE PROCEDURE

A. Procedure of the National Forensic League

In the high school contests sponsored by the *National Forensic League* a list of thirty topics is made out some time before the date of the meeting, all drawn from subjects discussed in the *Literary Digest*, *Reader's Digest*, *Review of Reviews*, and *Forum* since the previous fall. These lists are generally compiled by the librarian of the host school or college. At the time of the contest, one hour before he speaks, the contestant draws three topics from which he chooses one, replacing the two discarded. If a tournament is in progress, a record is kept of the subjects a contestant has spoken on, and he is not allowed to

use the same one twice. If he draws it a second time, however, he may replace it and draw another, so that he has a choice of three new topics at each contest. The contestants are given an hour of preparation, and then go one by one to the contest room, where they have not less than five nor more than seven minutes for their speech. In order that each student may have one full hour of preparation and no more, the drawings are made at seven minute intervals in the order in which the contestants are to speak.

B. Procedure of Pi Kappa Delta

In the *Pi Kappa Delta* national tournaments the method is slightly different from that of the *National Forensic League*. After one general topic has been selected by the committee in charge, a number of people of recognized standing in the field of the topic are asked to prepare lists of specific titles bearing on the major subject, or in other words to break down the topic into phases, each of which will be worthy of a short speech. From these individual lists the final tournament list is compiled and arranged according to the weightiness and type of the topics.

Two topics are then drawn for each contestant and posted on a bulletin board slightly more than an hour before the contest. The student indicates his choice of the two topics, and from then on proceeds the same as he would in the *National Forensic League* tournament.

C. Local contests

Practice in many local contests is to notify the contestants some weeks ahead of time of a small number of general topics, one of which each student is expected to prepare upon. At the time of the contest the student draws a specific topic dealing with the general subject upon which he is prepared. The student does not receive the privilege of choosing from two or three specific titles, but must speak upon the one he first draws.

D. The cross-questioning contest

A recent interesting development in the extempore contest is the cross-examination type, in which each speaker is expected to ask one of his competitors a question pertinent to the subject the person being questioned has spoken on. Two minutes are then given for the one interrogated to answer the question. The chairman designates the ones to ask and the ones to answer each question, arranging it so that each contestant asks and answers once. The judge then evaluates the original speech of each contestant, the worth of the question asked by each, and the ability of each to answer extemporaneously.

III. THE BASES OF ANALYSIS

A. The purpose of the speech

The judge must first endeavor to ascertain the purpose of each speech, that is, the reaction the

speaker is seeking from the audience, and possibly the message he is trying to convey. It is of prime importance that each speech should have a definite unity in its subject matter and in its purpose.

B. The selection and arrangement of material

The judge then evaluates the ability of the student to select and arrange his material, and the effectiveness with which he has done so. Included in this are the adherence of the student to his topic, since it is not expected that he should ramble or shift to a similar topic with which he may be better acquainted; the logical development of the speech; the adherence to the fundamental principles of composition; and the adequacy of material, or the evidence the speaker gives of knowing what he is talking about. Like the speech purpose, the selection and arrangement of material by the student is considered one of the determining factors of the contest.

C. Delivery

While delivery is more a matter of personal opinion as far as determining the best is concerned, there are certain fundamentals which should be observed. The best speaker should be able to use his entire efforts in expressing his ideas; there should be no awkward or purposeless actions. In other words, there should be a totality and coordination of bodily action. Action and gesture should at the same time be appropriate to the speech and to the occasion. The quality of the voice is less important, provided it

does not alienate the audience. Pitch, volume, and rate should suit the material and the occasion. Fluency becomes important, since a good speaker should not be expected to stumble or "feel" for the next word. And above all in importance is contact with the audience—the power to speak directly to the listeners and make them feel the influence of the speaker's personality.

D. The persuasive factor

The influence of the speaker's personality has already been commented on, both in this chapter and in Chapter Two, as having a vital bearing in persuasion. Sincerity, poise, geniality, and refinement are some of the characteristics commendable in a speaker, and productive of a persuasive delivery. Another factor in persuasion is the manner in which the speech material is adapted to the audience. Does it hold their interest? The use of humor and illustrative material is helpful in gaining interest and acceptance, and the building of ideas and arguments around beliefs and desires held by the audience also demands their acceptance. Finally, the attitude of the speaker toward the audience is important in creating or destroying their desire to accept his ideas.

E. Mechanical factors

The importance of the use of notes in deciding a contest greatly depends on the manner in which the notes are used. Held inconspicuously in the hand and used by the speaker to check his progress and indicate to him the major points he wishes to make,

they are perfectly legitimate in their function; but used as a "crutch" to continuously prod the speaker along or to remind him of nearly every other word, they should demand adverse criticism. The important point would be their influence on the effect of the speaker with his listeners.

Time limits should be adhered to with a reasonable degree of accuracy. In this radio era, time is becoming of increasing importance, and with a time-keeper in front of him a speaker should have little trouble in rounding out a speech within the limits prescribed.

IV. AWARDING THE DECISION

The actual decision is sometimes made in the same manner as in debates. More often, however, in extempore the ballot is given to the chairman, who announces the decision. There is no reason for this custom, and very good reasons have been pointed out in Chapter Five for the judge announcing his own decision, so that the latter procedure should be increasingly adopted by judges.

The method of continuous re-ranking described in chapter four is a good way of arriving at the final decision, and is further useful in that it minimizes the length of time after the last speaker has finished until the judge makes up his mind.

And in the final decision, the judge should always

keep in mind the vital and ultimate criterion: Who made the best speech?

V. THE CRITICAL ANALYSIS

Again, custom has been that in contests of this sort there be no analysis and criticism afterward. Such a procedure only defeats the educational objective of the contest, and should not be tolerated by either the judge or the teacher in charge of the competition. The students only too frequently show their desire to learn and improve by catching the judge in some convenient corner after the contest to enquire what comments he may have for them. The process should not require that they do this, but should provide a comfortable room where all the contestants can gather with the judge to hear what he has to say. When three judges are used, all of them should contribute to the criticism.

By all means, if the contest manager does not provide for a discussion period after the contest, the judge should make it a point to be available to any of the contestants who wish to receive suggestions.

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CHAPTER EIGHT

ORATORY

THE PURPOSES OF ORATORY
THE SUBJECT MATTER OF ORATIONS
THE BASES OF ANALYSIS
DECISION AND CRITICAL ANALYSIS

I. THE PURPOSES OF ORATORY

A. The educational purpose

Oratory is one of the oldest of the arts. Since the earliest days of history the man who could move his fellows by the power of a voice has been their acknowledged leader and guide. Many of the great names of the past and of the present are synonymous with a record of oratorical skill, as mention of men like Demosthenes, Aristotle, Cicero, Pitt, Burke, Henry, Webster, Lincoln, Bryan, Wilson, and Mussolini will show.

Like debate and extempore, oratory induces in in those who take part a command of the fundamentals of English, literature, composition, public speaking, history, sociology, and economics. It demands a greater exactness and skill, however, in the use of such fundamentals than, in certain ways, either of these do. It teaches a finer command of word and idea, and a more polished and powerful

ability in presentation. Oratory is conducive to deeper thought, better style, and more polished forensic skill than a type of speaking which is founded on the more intimate, informal, and extemporaneous method. The time taken to plan, write, and develop an oration for presentation gives a finer finish and quality to the ultimate product.

B. The speaker's purpose

The purpose of the speaker is to deliver an original treatment of a chosen topic, clothed in rhetoric of some literary quality, and presented with an effectiveness born of practice and skill, in such a degree as to arouse a chosen reaction in the audience. Generally the aim of the speaker in contest oratory is either to inform or to impress those listening. He may desire a combination of the two, or may wish to convince them, but seldom does the student attempt to induce them to action. Entertainment as an aim of oratory is hardly appropriate.

C. The judge's purpose

Here, as in the other contests, the judge exists to determine the relative ability of the contestants in their power over an audience. He should consider excellence in both material and presentation, but should not bind the speaker on choice of subject or purpose. Analysis and criticism are necessarily a part of the judge's work.

II. THE SUBJECT MATTER OF ORATIONS

In debate the student is limited to one side of a very definite proposition for speaking material; in extempore the choice is greater, although still limited, but in oratory the contestant has no limits in his range of material for his speech. He is bound only by the appropriateness of his choice to the audiences he will face, and to the length of time he may be given to speak. Originality of treatment of whatever subject he has chosen is a highly desirable quality, however, and should be praised in criticism, since it is at times a difficult thing to achieve.

When choosing a subject the student must recognize the limitations of his own experience and power. To use some of the famous orations of the past as models would be futility; the student has not the depth of power and understanding of those men, a depth born of many years of experience and emotion. Nor are the styles of today's speaking the same as they once were. Gone are the flights of eloquence, the polished phrases and the elegant words, and in their place is a greater naturalness and an increased use of the dignified, enlarged conversational mode. Current usage and his own abilities should be considered by the student in limiting his subject.

III. THE BASES OF ANALYSIS

A. The purpose of the oration

The purpose of the oration, like that of any other speech, is to interest and affect an audience; the speaker should leave a message with his hearers, either as informaton, emotion, or belief. An oration is NOT for the end of exhibiting flowery language and eloquent bursts of rhetoric.

In certain contests a speaker may be called upon to deliver an oration obviously not intended for the audience there assembled. On such an occasion the judge in fairness may consider the presentation in relation to the audience it was obviously designed for. Most orations, though, have a universality of appeal which will recommend them to nearly any audience.

B. The selection and arrangement of material

The selection and arrangement of material, prime factors in weighing extempore and debate, assume even greater importance in oratory. Standards should be higher, because of the time the speaker has had to select, write, and polish the work. The very fact that the oration has been carefully written, however, may induce an error—the contestant is apt to produce an essay, and not an oration. While it is not the purpose here to go into the details of difference between spoken and written style, it must be emphasized that an oration is definitely a speech, and should not become an oral essay.

The choice and arrangement of material will depend largely on the purpose, too, inasmuch as the speaker must have a purpose which is possible of attainment. The material must be appropriate to both topic and audience, and should be organized in such a way as to bring the speech interestingly and logically to the ultimate point, or climax.

The time given to writing and polishing demands higher standards of handling the material, too. Wording should be vivid and clear, appealing to the senses of the audience in the imagery of sight, sound, and touch. Figures of speech—similies, metaphores, and analogies—add to the ease and charm of the style. Nor should a rigid adherence to the common principles of composition—unity, coherence, and emphasis—be overlooked.

C. Delivery

Audience-contact and personality play an important part in the effective delivery of an oration, inasmuch as the speaker should make himself felt and liked by the audience. A possibility of flaw here lies in the fact that the memorization is apt to interfere at times with delivery. This should not happen: the audience should receive the impression that this is the first time the speech has ever been given, that the speaker is spontaneous in his utterance and enthusiastic in his belief.

Action and gesture should likewise give the illusion of spontaneity even if they have been practiced over and over again. A totality of bodily action is neces-

sary, and gesturing should be easy and graceful, never sporadic and sudden. The whole activity should be suited to the occasion of the contest, with an exaggeration of action and gesture being reserved for a large auditorium and a more dignified and intimate style adopted in small gatherings.

Vocal quality assumes a slightly greater importance in oratory than in the other public speaking contests, associated as it is with a resonance and melody of utterance. Volume should be entirely adequate, but not unpleasant in loudness, while pitch and rate should be governed by necessities of variety and meaning.

D. Mechanical factors

It is expected that the speaker will stay within the limits of time assigned to him. However, the practice of some judges in penalizing a student severely for slight overtime should not be condoned; it is only when the limit is violated by a minute or more that it should receive comment. It is almost never justifiable to disqualify a contestant for going overtime.

E. Suggestions of authorities

In 1919 Robert West made a study of the qualities of contest orations, and came to the conclusion that those most desirable are, in the order of their difficulty of achievement: originality, definiteness, persuasiveness, appropriateness, suggestive title, simplicity, clearness, modesty, intelligible oral style, climax, coherence, unity, orderliness, force, vividness, emphasis, and human interest.¹

Dean Dennis of Northwestern University makes

two suggestions regarding the oration which are helpful in analyzing and judging it. He says first, that it should keep a mental and emotional balance, avoiding a strained style of introduction, ponderousness, vague and shifting figures of speech, and over-vocalization. Second, he believes the oration should keep a forward movement toward a climax, never over-emphasizing the introduction, bringing in false leads and dead-end ideas, particularly in the introduction, or in inserting diverting ideas which trend away from the main thought.²

While assigning numerical values or percentages to the elements of analysis is generally not a common practice, J. R. Pelsma gives an outline for the judging of orations which may be helpful to some:³

1. Composition (50)	
A. Material	
a. Originality	5
b. Purposiveness	5
c. Appropriateness	5
d. Interest	10
B. Style	
a. Clearness	5
b. Power	5
c. Eloquence	5
d. Unity	10
2. Delivery (50)	
A. Platform bearing	10
B. Emphasis	10
C. Force	10
D. Voice	20

IV. DECISION AND CRITICAL ANALYSIS

The decision should be given and the analytical comment made as indicated in the discussion of debate and extemporaneous speaking contests.

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PART III

CONTESTS IN INTERPRETATIVE SPEECH

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CHAPTER NINE

THE DECLAMATORY CONTEST

THE PURPOSES OF DECLAMATION
TYPES OF DECLAMATION
THE SUBJECT MATTER OF DECLAMATIONS
THE BASES OF ANALYSIS
DECISION AND CRITICAL ANALYSIS

I. THE PURPOSES OF DECLAMATION

A. The educational purpose

Contests in declamation seek to do two things: first, to teach a deeper understanding and a fuller appreciation of literary material, and second, to develop a skill in the arts of oral reading and interpretation by which a selection can be given to an audience with all the fullness of meaning and warmth of feeling that it was intended by the author to hold. Rapid silent reading has been stressed by educators as being vitally important in the training of today's youth. In the enthusiasm for greater speed and efficiency, the fact should not be overlooked that a large portion of the world's greatest literature was never intended for silence. To take from the printed page the humor, the pathos, the tender touch, and the bold stroke of such works as *Riders To The Sea*, *The Valiant*, *Victoria Regina*, or *Seventeen* the full expression of the human voice is needed. Says Hiram

Corson, "A poem is not truly a poem until it is voiced by an accomplished reader who has adequately assimilated it—and who has to some extent been born again according to his individual spiritual constitution and experiences."¹

The same may be said for literature other than poetry.

Contests in declamation breed a strength of character through intimate association with valuable thoughts and emotions. They bring the student a rich vicarious experience, and train a command of voice and body adequate to the expression of this literary wealth through quality of voice, pitch, inflection, volume, time, and expressive action. And certainly contests motivate the student to activities which would be unwilling tasks in a literature class, if indeed, they were undertaken at all.

B. The speaker's purpose

In appearing before an audience to read interpretatively the contestant has one thing in mind, and that is to entertain his listeners. He desires to bring his selection to them so vividly and clearly that they will catch all the shades of meaning and emotion which have become his as he studied and considered the selection. He wants them to forget the contest and lose themselves in his reading as he portrays character, describes scenes, or tells a tale.

And of course, secondarily the student wishes to match his ability in oral reading against that of his fellows, and to practice under competent criticism.

C. The judge's purpose

Let one of the country's foremost experts in interpretative reading describe the work of the judge: "The judge's task is to determine the contestant's relative merit in the two above-mentioned particulars (Grasp of subject matter and effective expression of the same) upon the basis of inference drawn from his visual and auditory impression of the several contestants."² Effective analysis and criticism of each speaker should follow.

II. TYPES OF DECLAMATION

Declamation as understood here includes all those contests wherein the student memorizes material written by another, and delivers it to an audience without recourse to notes or book. There are probably as many variations of this kind of contest as there are local contest situations. In times past a "declamatory" contest generally indicated orations or speeches delivered by a boy, while girls gave a "reading," which might be any kind of a narrative or expository selection. Contests on a nation-wide scale have merged and unified the competition so that now the *National Forensic League* recognizes three kinds of declamatory contests—dramatic, humorous, and oratorical. The first generally comprises plays, readings, or cuttings of a serious or tragic nature, involving a definite interpretation of character; the

second confines itself to lighter material with perhaps less emphasis on characterization; and the third is composed only of speeches written by an author other than the contestant. Nor is the latter confined to boys these days, for in a recent tournament a very effective presentation of Patrick Henry's "Liberty or Death" speech was made by a girl, while several years ago in dramatic declamation a boy won national recognition with part of "Death Takes a Holiday."

Miss Gertrude Johnson of the University of Wisconsin makes a distinction that may clear the exact classification of some declamations when she defines three types: those of direct address, in which the subject matter is to be spoken directly *to* the audience, as in orations; interpretation, wherein the material is interpreted *for* the audience, with perhaps some impersonation of character, as in dramatic readings; and a combination of direct and interpretative work, as exemplified by many stories in verse and prose.³

III. THE SUBJECT MATTER OF DECLAMATIONS

Because of the poor quality of the subject matter used in many declamatory contests, some of the work has been severely criticised in past years, and with reason. No progress toward the educational aims of this contest can be made if the material used is of worthless quality; rather to the contrary, there is apt

to be established in the minds of the contestants a standard of literary appreciation analogous to the dime novel. Any coach or judge who condones the cheap material sometimes used, (much of which is purchased from commercial houses who advertise sure "contest winners") is only harming the cause of contest speaking. Let it be said in fairness that some of the reputable establishments who cater to the contest trade are doing their best to raise the standards, and it is to be hoped that in time all the worthless "readings" will join the pillory and the ducking stool as forgotten instruments of punishment.

How can the instructor in interpretation judge of the worth of selections he may wish to use? Once again Miss Johnson comes to the aid of the instructor and of the judge. Six things are necessary, she tells us, to acceptable subject matter. They are: the use of good English, a sane theme, normal emotions, a true psychology, colloquial style, and experience within the reader's grasp.⁴ Thus some of the familiar selections of the "Mrs. Cohen at the Bakery" or "Marie's Last Dream" type will in time be eliminated by judges and coaches who take the commendable stand in favor of worth-while material and educational achievement.

IV. THE BASES OF ANALYSIS

A. The selection

While the actual material used by a contestant in declamatory competition is no valid criterion upon which to judge his ability, it should nevertheless be considered in three ways. In the first place students should be held to the use of literary material of some worth, as is indicated in one line of the instructions given to judges of declamation in *National Forensic League* contests, "Due consideration shall be given to the literary value of the selection used."⁵ Secondly, the appropriateness of the material to both the contestant and the occasion should be considered. Students who use selections which are beyond their ability and experience cannot be expected to reach a full interpretation of the material, nor can a good interpretation be effective with an audience when the material is not suited to that audience. Finally, when contestants have cut some longer piece to fit into the contest time limits, the judge may consider the arrangement of the material. An effective cutting will be one which has retained the import and emotion of the original, and which still conforms to the requirements of unity, coherence, and emphasis.

B. The speaker's grasp of the material

By means of observing as carefully as he can the implications of voice and action, the judge must decide for himself, as of primary importance, how well the contestant has come to know and understand

his or her material. Is the student in full possession of a background of knowledge and emotional experience sufficient to allow him a complete mastery of the material? The judge must consider this point in three ways:

(1) *Interpretation of logical content.* Has the contestant grasped the full import and logical meaning of what he is reading, or is he speaking nothing but words? Does he understand not only the meaning of the words expressed, but the deeper significance of the whole thing as well?

(2) *Interpretation of emotional content.* Has the student come to an understanding of the feelings, the passions, and the attitudes of the selection? Has he caught the purpose and objectives of the writer? Is the motivation of the logical content clear to the speaker.

(3) *Interpretation of character.* Has the speaker discovered the true personalities he is depicting? Does he know the motives of the characters, and the way they would act in the situations of the story? Does he distinguish clearly between the persons of the selection, or do they seem much the same? Is each character an individual, or is he only a "type?"

Further, the judge should consider the difference between interpretation and impersonation. In the former the speaker does not lose his own identity, but reads in a manner calculated to bring complete meaning to the audience through his own abilities. In the latter the reader ceases to be himself and be-

comes for the time the actual character he is portraying, often assuming the parts of several different people during the course of a reading. Interpretation is suitable for prose, lyric poetry, narrative, or expository material, while impersonation should be limited to dramatic readings, dialogs, and monologs.

C. The speaker's portrayal of material

Inasmuch as the only way in which the judge can decide the contestant's ability to understand and appreciate a selection is by the contestant's outward interpretation of the material, this element of expression assumes a double importance in the formation of judgment. At all times the judge must try to evaluate what he sees and hears in terms of both the student's grasp of material and his expression of the same, and to analyze each to discover the weaknesses and excellencies of the contestant.

Some of the important elements of what the judge sees and hears are:

(1) *Personal appearance and attitude.* The contestant, by means of the manner in which he approaches the audience, can do much to promote his success. A pleasant, direct, and purposive way will earn the respect and interest of an audience, and allow a smooth, easy beginning to the performance. Timidity or arrogance earn their own penalties in the unfavorable reactions of the spectators. Mental and emotional poise are outwardly indicated by physical poise, and an interested manner begets interest on the part of the audience.

It hardly need be said that the contestant should be neat and clean in all particulars.

(2) *Total bodily expression.* The impression gained by the audience should be unified through a totality of expression on the part of the contestant, that is, words, voice, and action should all join to convey but one meaning. This, it seems, is one of the difficulties besetting the way of a beginner in interpretation, who invariably expresses himself only "from the neck up," leaving the rest of the body, the hands, arms, and legs to take care of themselves. The result is a mixture of conflicting meaning which destroys the effect of the performance.

(3) *Appropriateness of action, gesture, and facial expression.* Not only should the body coordinate in the expression of one meaning, but the most impressive parts of the body should be strong in appropriate action. Regardless of what meaning and emotion are to be portrayed, every movement, every gesture, and every glance should be made to convey their interpretation, appropriately both to them and to the occasion.

(4) *Vocal quality.* In declamatory, reading, and dramatic contests, the actual quality of the voice ceases to be of small importance, as in public address, and assumes a place of paramount ranking. In the expression of emotion and character, the quality of vocal expression must be flexible enough to indicate clearly the reader's interpretation. A scene of anger spoken in low, relaxed tones would hardly be ef-

fective, nor would the character of an aged man uttering words in a strong and resonant manner. The quality of the voice should reasonably match the logical and emotional content of the material presented.

One word of caution may be appropriate here. It is not expected that a voice should perfectly match the blend of emotions being portrayed; an indication may be sufficient. Particularly in characterizations, differences of identity can be achieved through the use of time, rhythm, and volume changes. The use of strained, false, or falsetto voices is neither appropriate nor necessary.

(5) *Time*. The quality of time is another element assuming importance in interpretation, both in detail and in the pace of the selection as a whole. Included as a part of the time element may be considered tempo, rhythm, duration, and climax. The tempo or speed of the selection, both in the parts and in its entirety, should be suited to logical and emotional content. Agitated or aroused emotions require a faster pace, while solemn, dignified occasions call for a slower delivery; and abstract ideas should be uttered more slowly than concrete notions and details. Rhythm is the manner of motion—whether it is smooth and fluent, or jerky and staccato. All life is rhythmic, so that the declamation should contain a rhythmic movement suitable to the life being depicted. When poetry is being read, however, the student should beware of so much emphasis on the rhythm that he becomes “sing-song.”

Duration may be thought of as the complement to tempo. It is of the greatest importance in the matter of the actual length of time used to utter a word or a sound. Melody, beauty, and emphasis may sometimes be gained through dwelling on vowels longer than on intervening consonants.

The climax should be the point of highest interest in a sentence or reading. Movement toward a climax should be certain and sustained, probably with an accelerated tempo as the climax is reached, and a decrease in speed as the end is quickly reached if the reading is to interest the audience.

(6) *Pausing and phrasing*. Pausing—the consuming in silence of an interval of time between words—should be treated in the discussion of time, since it is often considered a part of that element. However, we shall here take it up in connection with phrasing, because it is the pause that indicates the partition of phrases.

Both pauses and phrases are of vital importance in good reading, the first reason being because an adequate silence can often convey more meaning than an equal amount of utterance, as shown in the French play *Martine*, and the second being because the full interpretation of the logical content of a selection depends on correct phrasing. The phrase is the unit of vocal utterance used to convey the unit of thought according to images or ideas, so that without accurate phrasing there can be no accurate expression of meaning.

(7) *Pitch and inflection.* Correct pitch, like quality, is necessary to the clear delineation of emotion, and adequate inflection, like phrasing, is important to the accurate conveyance of meaning. To the judge they are valuable indicators of the contestant's ability to grasp and transfer the thoughts and feelings of his material.

(8) *Enunciation and pronunciation.* Needless to say, enunciation should be clear and correct, as a mechanical factor in conveying to the audience what is meant, while pronunciation should be correct as a matter of taste, the pronunciation used being suited to the character being impersonated, or the locality in which the contest takes place. In characterization the enunciation should be plain, but also suited to the character being portrayed.

(9) *Variety.* In all the fundamental elements of reading, both visual and auditory, a sameness in any quality will result in monotony. Action, voice, tempo, rhythm, pitch—all should be subject to a purposive variety intended to please the listeners, sustain attention, and heighten meaning.

D. Mechanical factors

(1) *Adherence to time limits.* Says Miss Gertrude Johnson, "Penalties for . . . overtime should have but the slightest consideration. In real speaking situations the timing to a matter of seconds is never done. In dramatic selections, where presumably, emotional response should have some semblance to spontaneity, timing to the second is terribly arti-

ficial. If a twelve minute limit is placed for the delivery of selections then the speakers should be given a leeway of from thirty seconds to a minute at least.”⁶

(2) *Use of properties.* Properties or special costuming are generally prohibited to the use of any reader in a declamation contest.

(3) *Transitions in characterization.* A reader shows much of his skill in dramatic work by the smoothness with which he makes the change from one character to another. The change should never be too rapid, but should always be complete in action and appearance before speech is again taken up. Careful placing of the characters on the platform will aid greatly in making the transition smooth and effortless.

(4) *Memory.* Like overtime, lapses of memory should have but little consideration, unless they be so serious as to nullify the effect of the speaker completely. While it is to be expected that a reader will be adequately prepared, a slip or two in memorization can never fairly make the difference of several places in ranking which some judges have assigned it.

E. Suggestions

(1) “I write . . . on the assumption (too often unwarranted, I fear) that the material the contestant uses has literary merit, and I am, therefore, not to be concerned with the choice of selection, only with its presentation.

“This being the case, I find myself measuring each

speaker first by certain skills. Is he easily heard? Is he easily understood? Does he use his voice and his mother tongue as well as do the best educated people in his community? (How can he do better?)

“With a rating established in my own mind on this score, I turn to his interpretation. Does he give me the full value of the selection, perhaps adding fresh values from his own backgrounds and consequent reactions, and does he do this simply, sincerely, with easy communication, with a minimum of effort, a minimum of ornamentation? Thus I make a second rating.

“With these two measurements in mind I make a final rating.”—Ralph Dennis.⁷

(2) “Interpretation contests should present appreciative, unaffected answers to Woolbert’s question, ‘What does this mean to *me*?’. Students deserve to fail if they parrot lines instead of thinking thoughts. Like the rookie who unsuccessfully cursed the army mule, such readers have the words, but not the tune. When contests eliminate pompous display and ‘sweetness,’ develop variety of expression with an undertone of power and depth of feeling, and encourage meditation before memorization, they will be well worth while. Without such goals they can do much harm; upon such standards they should be judged.”—Gordon Winks.⁸

V. DECISION AND CRITICAL ANALYSIS

Like other contests in speech, the judge should use some sort of outline or card by which he can justly measure the students in arriving at his decision, and afterward he should meet with the contestants to comment upon their work.

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CHAPTER TEN

EXTEMPORANEOUS READING CONTESTS

THE PURPOSES OF EXTEMPORANEOUS READING
THE READING CONTEST
THE BASES OF ANALYSIS
DECISION AND CRITICAL ANALYSIS

I. THE PURPOSES OF EXTEMPORANEOUS READING

A. The educational purpose

Extemporaneous reading exists as a companion of declamation, through an effort on the part of some teachers of speech to emphasize and motivate an improvement in oral reading from the printed page. All of the values of the declamatory contest may be given to the student of extemporaneous reading as well—the deeper understanding of literary values and the skill in voice and expression—but the latter exercise instills an even greater degree of specialized training in the skills of handling books and printed material while at the same time maintaining a live audience-contact, and of reading for full emotional and logical content almost at sight. In extemporaneous reading there is no opportunity for long hours of careful coaching by a teacher for specific effects; the interpretation is entirely that of the contestant. In this manner a wide background of knowl-

edge and a sympathetic understanding of human emotion are cultivated in the student.

B. The speaker's purposes

The contestant's purpose as he appears on the platform is "To present interestingly to an audience any material one may chance to have read, be it minutes of a meeting, a letter, a joke, a description, a play, or a song."¹ In other words, the only difference between this and declamation is the method. The student still wishes to interest and entertain an audience, and to practice his chosen art in competition with others and under competent criticism.

C. The judge's purpose

"Essentially there are few fundamental differences in judging declamatory and extemporaneous reading contests."² The judge, as usual, exists to determine the relative excellence of the contestants in reading aloud, and to analyze and criticize the elements of excellence. He should be careful, however, to note several elementary differences in technique which make a difference in the bases for his judgment and analysis.

II. THE READING CONTEST

It is only within a few recent years that the extemporaneous reading contest has come into existence, and enough time has not yet elapsed to allow for any standardization of procedure, so that it is

doubtless conducted in various forms in different parts of the country. We here present the contest procedure as summarized from that prepared for the Wisconsin High School Forensic Association; it should be typical of common practice.

(1) All contestants, of course, come to the contest prepared to read each type of literature listed. (Dramatic, lyric, and narrative poetry; narrative, descriptive, or dramatic prose; essays, letters, or speeches.)

(2) The chairman in charge of that particular contest will have prepared a sufficiently large number of selections in some *one* type of literature. (In this way the contestants all compete on the same basis.) The selections may be new to all before the contest, and should be of about six minutes each, with the titles and references of each selection on a single card.

(3) The selections submitted to the contestants each should have (a) an appeal to the audience, and (b) be such as can be read in its entirety in the allotted time.

(4) Nobody but the contest chairman or the person appointed by him should know the type of literature to be read, or the selections.

(5) Each contestant shall draw two cards, choose a selection, and return one card before the next contestant draws.

(6) The contestant shall have at least one hour to practice in a private room before the time scheduled for the contest.³

III. THE BASES OF ANALYSIS

A. The selection

Since the selection chosen by the contestant has been chosen by the contest committee, and then drawn by lot by the student, the matter of literary value can hardly be considered in ranking the contestant. Since, however, the contestant has had a choice of at least two selections, the appropriateness of the choice to his abilities may be considered slightly.

B. The speaker's grasp of the material

Here again, as in declamation, the understanding of the material on the part of the contestant may be threefold: his grasp and interpretation of logical content, of emotional content, and of character. Characterization may be interpreted or indicated vocally, but the use of the book or manuscript will not allow the complete bodily freedom necessary for impersonation. This is a *reading* contest, pure and simple.

C. The speaker's presentation of material

Once more the words appropriate to a discussion of the elements of declamatory excellence are almost line for line applicable here. Totality of bodily expression ceases to be important, as already indicated, because of the handicap of the book, but the appropriateness and suggestiveness of action replaces the totality as a basis of judgment. Movement, gesture, or action may be suggestively indicated by a glance

or an appropriate blending of voice and facial expression.

The proper use of rhyme and rhythm may become increasingly important, because of the more common use of poetry in this type of contest than in declamation. The reader must be able to handle meter and rhyme with an effectiveness that avoids monotony.

A concise summary from the news letter of the Wisconsin High School Forensic Association is particularly helpful:

“Interpretation in any form, memorized or declaimed, or done from the page, demands certain things from the interpreter. Reading from the page demands and should receive exactly the same degree of understanding (intellectual concept); alertness (mental and physical); bodily response (not gesture, but a physical participation comparable to the type of emotion to which the hearers are asked, implicitly, to respond); and vocal facility (as great or even greater than for memorized performance) as would be present in any interpretative venture. The only possible differences occur in the realm of physical activity and are in quality rather than in number. The physical activity in reading from the printed page is more suggestive than that attempted in declamation; hence of a higher and somewhat more difficult type.”⁴

D. Mechanical factors

As in all speech contests, rigid adherence to time limits is not a valid basis of judgment in reading;

the method of the contest eliminates any possibility of memory lapses.

Two mechanical elements, however, appear in reading contests that appear in no others. They are the use of the book, and the use of the eyes. While the contestant should not be handicapped by the chairman with an unwieldy volume, nevertheless he should be able to handle the book gracefully and inconspicuously, so that it does not interfere with the continuity of impression received by the audience. The eyes should seem to be constantly on the audience, even though it will be necessary to use them to keep in touch with the printed page. To this end a wide eyespan, and comprehensive reading ability on the part of the student are commendable fundamentals.

IV. DECISION AND CRITICAL ANALYSIS

The judge's function here again is to determine relative excellence and to analyze for criticism the fundamental abilities and disabilities of each contestant. The prime element to be kept in mind by the judge is the achieving by the reader of a favorable single impression on the audience. All speech exists for its impression on the hearer.

Critical comment of each speaker should follow the announcement of the decision.

References cited in this chapter:

1. "The Extemporaneous Reading Contest." Wisconsin High School Forensic Association. *News Letter*. Vol. VI, No. 1. Sept., 1934. p. 15.
2. JOHNSON, GERTRUDE E. "Extemporaneous Reading Contests: Judging Them." The Wisconsin High School Forensic Association. Mimeo. Letter.
3. Wisconsin H. S. Forensic Assn. *News Letter*. op. cit.
4. JOHNSON, GERTRUDE E. "Extemporaneous Reading Contests." Wisconsin H. S. Forensic Assn. *News Letter*. Vol. II, No. 3. Feb., 1931.

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PART IV
CONTESTS IN PLAY PRODUCTION

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CHAPTER ELEVEN

ONE-ACT PLAY CONTESTS

THE PURPOSES OF THE DRAMATIC CONTEST
PLAY FESTIVALS, OR ONE-ACT PLAY TOURNA-
MENTS

THE BASES OF ANALYSIS
DECISION AND CRITICAL ANALYSIS

I. THE PURPOSES OF THE DRAMATIC CONTEST

A. The educational purpose

Drama is among the oldest of the arts, and is in general one of the most respected. It is almost axiomatic that a knowledge of the literature of the drama is a part of the educational equipment of every cultured person. The play, however, is a type of literature meant not for the dusty pages of some tome, but for the living, feeling voice, and the expression of a capable, pliant body. It is only when the literature of the drama becomes a thing of the living flesh and blood that its full power and significance reveal themselves to the ordinary mortal.

These facts have made themselves apparent in the recent interest in dramatic production being taken on all sides. Little theatres have sprung up overnight, kindergartens and elementary schools have adopted the dramatic method in the instruction of children, and even Uncle Sam himself has recognized the

value of the drama in the form of WPA projects in all departments of the dramatic arts. And along with these evidences have come the contests in dramatic production.

To teach an understanding of dramatic literature, to instill the ability to read plays in living third-dimensional terms, to encourage the cultivation of pleasing voices and well-trained bodies, to develop a spare-time activity worthy of its aims, and to develop a fully rounded personality educated in the purposes of good citizenship—these are the aims of the dramatic contest.

B. The player's purpose

Those participating in dramatic contests do so with two aims in mind. The first of these is to entertain the audience with an interesting interpretation of a play of some intrinsic merit, and the second is to improve the participant's techniques in the dramatic arts through criticism and comment by one with the ability to do so in a professional manner.

C. The judge's purpose

The judge exists to determine the audience reaction to the dramas presented, decide relative excellence in the matters of entertaining and interesting an audience, and to analyze and criticize the techniques of the presentations.

II. PLAY FESTIVALS, OR ONE-ACT PLAY TOURNAMENTS

Play tournaments or festivals have come into great popularity within the past five to eight years.¹ They range from small contests within a single school to state-wide or even inter-state contests with hundreds of competing schools. Particularly in the Middle West has the number of contests been making decided increases.

While there is little uniformity in rules and procedure as yet, the following explanation of the methods of the *National Thespian Honor Dramatic Society for High Schools* will probably be indicative. Since this is a national organization, it will undoubtedly wield great influence in the evolution of the rules for such contests. Here are the articles of procedure:

“Each play presented in this contest shall be judged as follows: (a). Choice of play, 20%; (b). Casting, 30%; (c). Acting, 50%.

“Each play must require from 20 to 35 minutes time for its performance. Failure to observe this time limit will *not* disqualify an entry, but the judge must impose a penalty, subtracted in percentage points from the school's final score. The judge will determine the seriousness of the penalty to be imposed.

“At the close of the contest, the judge will explain *fully* the criteria by which he judged each entry, give a constructive criticism of *each* play, and announce

the classification of the various plays in accordance with the following scale: Plays having a total score of 90% or more shall be classified as *Excellent*; plays having a score of 80 to 89% shall be classified as *Superior*; plays having a score of 70 to 79% shall be classified as *Good*; plays having a score of 69% or less shall *not* be classified. The judge shall not announce the percentage score for each play, but give only its classification, if it comes under any of the three classes mentioned above.

“The judge shall then announce (in the following order) the names of the six contestants who constitute the All-Regional Cast; announce the name of the person on the All-Regional Cast who gave the best individual performance, and announce the names of the three schools winning third, second, and first places respectively. These schools shall be the three having the highest percentage scores, regardless of the classification that they might be given in the scale described above. The school having the highest score shall receive first place, and so on. In the case of tie scores, the judge shall determine one as the winner, as no duplicate awards shall be given.”²

In general, contesting schools must provide their own stage crews, and use scenery which is available at the place where the contest is held. When the host schools have stage drapes, contestants are sometimes allowed to bring set pieces of their own to complete a set. The contestants must make all arrangements

for copyright material, and pay all royalty fees, except perhaps in the final contest after all preliminary eliminations have been held.

In some places schools are using a variation of the play contest by making it a radio play tournament, which seems to be an interesting and worth-while variant.

III. THE BASES OF ANALYSIS

A. Choice of play

In some instances the actual choice of the play is fixed by those in charge of the contest. The judge should know of the fact, for otherwise he will want to consider the choice of the play as one of the fundamentals of ranking. The appropriateness of the play to its probable audience should be taken into consideration, as well as the skill with which it has been cast, or in other words, its appropriateness to the actors. And by all means the judge should hold contestants to plays of some intrinsic literary value. He may use the same criteria as suggested in the chapter on declamation.

B. Acting

(1) *Pantomime*. The suggestiveness, spontaneity and appropriateness of the physical action portrayed on the stage must be considered fundamental to a good dramatic presentation. What the audience sees is generally more important than what it hears, therefore the value of effective pantomime.

(2) *Voice and diction.* The actors should be easily heard, their voices should be expressive, as outlined in the discussion of other contests, and their use of words clear and distinct. The words should carry meaning; the tones, emotion.

(3) *Characterization.* The people of the play should give the impression that they are actually the characters they represent, and not so many high school or college students speaking lines and doing action. The performers should stay in character throughout the play; they should gain character before coming on the stage, and not drop it until completely off stage. The character of the person represented should be correctly interpreted in walk and bodily movement, in voice, and in characteristic actions and mannerisms.

(4) *Timing of cues and lines.* Slowness to meet a cue for entrance, or to give a line is one of the almost intangible things which may spoil an otherwise good production. Timing of these matters must be swift and exact, but not obvious and hurried.

(5) *Movement and stage business.* There should be no motion on the stage without a reason. Crossings and actions should be adequate to lend variety to the picture, and motivated to seem natural. Much stage business can be worked up to portray character. In the matter of stage grouping and action the ability of the director makes itself felt, and should properly be considered in that department.

C. Stagecraft

(1) *Stage settings*. Since settings may be more or less fixed in most contests, they are not considered strongly in the criticism and ranking of the play, although this must vary with the individual contest. Arrangement of the stage, use of set pieces, adaptation of scenery supplied, and originality of effect—all these may be considered in reaching a final decision.

(2) *Costuming*. Costumes should be appropriate to the play and its characters. In these days of highly specialized costume shops, little credit can be given for elaborately costumed plays.

(3) *Properties*. Properties should be appropriate, but should not be considered important enough to have a bearing on the play itself, except in possibly extraordinary events.

(4) *Lighting*. Here, as in the matter of stage settings, the importance of the element to judgment must be determined by the individual contest. In some events the producers are strictly limited in the use of lighting equipment, while in others they are given almost carte blanche. Lighting should be adequate, simple, and suggestive. Special effects may be worthy of mention if they lend themselves to the unity of impression of the play, but if they simply draw attention to themselves, adverse criticism would not be amiss.

(5) *Make-up*. Make-up should be skilled enough to add to characterization and contribute to the effect

of the play. If it calls attention to itself it is poorly done.

D. Direction

(1) *Tempo and climax.* The tempo or pace of the play as a whole, and of its parts, is determined by the director, and should be considered as a portion of the fundamental technique in its relation to the success of the play. In the same manner the success or failure of the drama to maintain an increasing interest, capped by a climatic instant shortly before the final curtain, may be assigned to the director.

(2) *Ensemble acting; pictorial value of each scene.* The actual teamwork of a play depends upon the actors themselves, but it is the director's job to direct that teamwork for the utmost effect as viewed from the audience. The actors must work together to achieve a singleness and a simplicity of impression. Groupings must be effective and in harmony with the fundamentals of artistic arrangement, and yet conducive to the constant advancement of the play. Such is the job of the director in its relation to the success of the play.

E. Atmosphere (In radio drama)

When judging contests in radio drama the judge must make due allowance for the peculiarities of the medium as a vehicle for plays. He must keep in mind that aural symbols are the only method of reaching the audience, and that consequently all the action of the play must be put into either the dialog or descriptive sounds.

Therefore the judge must consider the effectiveness of the sounds used on the air. Do they indicate action? Do they create setting and atmosphere? Do they develop characterization? Are they successfully realistic? Are attempts made to secure sounds of a realistic nature when suggestive ones would have been better? These are some of the questions the judge must answer for himself.

Furthermore, the ears of the audience are more alert than on the legitimate stage, and the matter of timing becomes more acute, particularly if the audience is unable to get the picture being presented to them through their ears. Pauses must be carefully motivated, and should properly be shorter than when they are supplemented by visible action. The picking-up of the cues should be perfection itself.

Finally, the cleverness of the contestant in arranging the setting, through the use of dialog, or by means of an announcer, must have a bearing on the ultimate success of the play. Are the listeners carried easily and swiftly from one scene to another, or are the transitions jerky and artificial? Here again the judge must answer for himself.

IV. DECISION AND CRITICAL ANALYSIS

In following the usual procedure of ranking and criticizing the contestants, the judge of a one-act play tournament must keep in mind that the values

of the fundamental elements here are more flexible than in any of the other contests, due to the difference in local rules. Particularly the matters of stage settings, lighting, costuming, and make-up vary with the individual tournament, and must be understood before the contest by the judge in order that he may consider each presentation on an equal and fair basis.

A sample judge's outline may explain more clearly the peculiarities of a given contest:

1. Characterization and Interpretation, 28%. This includes:
 - a. Performers staying in character throughout the play.
 - b. Correctness of characterization in walk and bodily movement, in use of voice and in reading of lines.
2. Tempo, 22%. Tempo shall be considered to mean the way the play moves; i.e., with smoothness, with rate well regulated for the specific play, and with sufficient variety and contrast.
3. Direction, 17%. The plays shall be judged for the effectiveness of the director's influence over mechanics, stage business, balance and proportion, placing, grouping, and movement of players on the stage.
4. Voice and diction, 22%. Two factors shall be considered:
 - a. The intelligibility of the performers; i.e., the audience must be able to hear and understand what is said.

- b. The appropriate production and control of tone.
- 5. Make-up and costume, 11%. Make-up and costume shall reasonably be convincing, appropriate to the play and characters, and shall not be judged just for beauty or effect or absolute accuracy of detail.³

References cited in this chapter:

1. Cf. BAVELY, ERNEST. "Practices Concerning High School Play Contests." *The Quarterly Journal of Speech*: 23: 56. Feb., 1937.
2. Second Annual One-Act Play Contest for Schools of Northeastern Ohio. Program and instructions. *The National Thespian Honor Society*. Mimeo. 1937.
3. BAVELY, ERNEST. op. cit. p. 61.

APPENDICES

APPENDIX ONE

OUTLINE FOR THE CRITICISM OF A DISCUSSION

Speaker..... Subject.....
Viewpoint

Discussion in a democracy has for its purpose the attainment of mutual agreement satisfactory to all as a result of thoughtful and cooperative exploration of the most likely solutions to the problem. It is the purpose of training in discussion to place a premium on the use of the tools of speech in achieving higher social values.

1. Inferior; 2. Poor; 3. Satisfactory; 4. Excellent;
5. Superior.

SCORE 1-5

- I. Ability to grasp and establish clearly the social values involved in this problem.
 - a. Critical analysis of the whole problem in relation to the social good.
 - b. Effectiveness in presenting actual life issues involved.
 - c. Clear, unbiased view of social values or goals to be attained.
 - d. Effectiveness in causing group to face reality.

- II. Sincere attempt to find and present truth concerning the problem.
- a. Breadth and depth of knowledge.
 - b. Selection of pertinent facts.
 - c. Valid use of analogy, casual relationships, generalizations, and testimony; ability to define.
 - d. Freedom from prejudices; open-mindedness.
 - e. Freedom from insincerity.

SCORE 1-10

- III. Power in integrating differing and conflicting points of view to the satisfaction of all. (Creative adjustment)
- a. Tact, patience, sympathy, humor, use of persuasive devices.
 - b. Leadership power in developing thinking of the whole group.
 - c. Willingness to abandon position demonstrated as untenable.
 - d. Ability to keep to the issue.
 - e. Ability to discriminate points of agreement and difference.
 - f. Ability to economize time of group.

SCORE 1-5

- IV. Speech manners and refinements.
- a. Conversational attitude and tone.
 - b. Courtesy to the group and audience.
 - c. Cooperative attitude.

- d. Voice and action, grammar and pronunciation.
- e. Audience projection and adaptation.

Judge or critic Score

Scoring devised by Elwood Murray. See *The Quarterly Journal of Speech*: 21:497. 1935. "Mental Adjustments for the Release of Creative Power in Speech Situations."

PUBLIC DISCUSSION JUDGE'S SCORE CARD AND BALLOT

Suggested points to be considered in making the decision:

1. Was the delivery direct and interesting?
2. Did the speaker discuss one phase of the subject, or did he wander over the field?
3. Did the speaker present evidence to prove his point of view?
4. Did the speech fit into the previous discussion as presented?

Each speaker shall be given both a percentage ranking and a placing (1, 2, 3, etc.). If a winning team is to be selected, the one with the lowest total of points shall be the winner. If there is a tie on points, the team with the highest total of percents shall be the winner.

<i>Name of speakers</i>	<i>%</i>	<i>Placing</i>
1.		
2.		
3. (etc.)		

Signed by _____, Judge

The Extension Service of the College of Agriculture. The University of Wisconsin. Mimeo. 1937.

APPENDIX TWO

INSTRUCTIONS TO JUDGES IN THE NATIONAL FORENSIC LEAGUE

Debate

The decision shall be awarded to that team which has demonstrated the greater proficiency in the art of debate. Proficiency in debate shall include Knowledge of the question, Organization of material, soundness of Argument, Adaptation to opponent's case, force of Rebuttal, and effectiveness of delivery. No definite percentage of value need be assigned to these factors; but together they shall determine the decision.

The judges are especially reminded that the question for debate and the material offered in the progress of the discussion are not the end in view, but simply the means of revealing to what extent the two competing teams have mastered the art of effective debating. No team should be expected to convince the judge that its side of the question alone is right, but should demonstrate to him that they have better mastery of the technique of debate than the opponents.

The judges should judge the DEBATING rather than the debate. The decision should not be given to the SIDE winning the debate, but to the TEAM do-

ing the better debating. The judge should not answer the question, "Which side won," but "Which team debated better?"

Extempore Speaking

The contestant in extempore speaking should be held accountable for: (1) Strict adherence to the precise statement of the topic he has drawn, and severely discounted for shifting to some other phase of the topic on which he might prefer to speak. (2) Well-chosen information relative to the subject as presented in current periodicals. (3) Organization of this material according to some logical plan to produce a complete speech within the time allowed. Speeches are to be not less than five nor more than seven minutes in length. (4) Effective delivery, including thereby all the mechanics of speech—poise, quality and use of voice, bodily expressiveness, directness, and the ability to enlist and hold the interest of the audience.

The extempore speech is not to be a memory test of the material contained in any one particular magazine article, but rather an original synthesis of current fact and opinion on the designated topic.

Oratory

Since these orations have been written by the contestants delivering them, the judges should consider Thought, Composition, and Delivery. However, as this is a contest in speech rather than in essay writing, the emphasis should be placed on the speech phase. Thought and composition should be consid-

ered primarily in the way they are employed to make effective speaking possible.

The orator should not be expected to solve any of the great problems of the day. Rather he should be expected to discuss intelligently, with a degree of originality, in an interesting manner, and with some profit to his audience, the topic he has chosen. He should be given wide latitude in the ideas he expresses, but held closely accountable for the manner in which he expresses them.

The composition should be considered carefully for its rhetoric and diction. The use of appropriate figures of speech, similies and metaphors, balanced sentences, allusions, and other rhetorical devices to make the oration more effective should be noted especially. Use of English should be more than correct; it should reveal a discriminating choice of words and altogether fine literary qualities. It should be especially adapted to oral presentation.

Delivery should be judged for mastery of the usual mechanics of speech—poise, quality and use of voice, and bodily expressiveness; and for the qualities of directness and sincerity which impress the oration upon the minds of the audience.

No particular style of delivery is to be set up as the one correct style to which all contestants must conform. Rather each contestant is to be judged upon the effectiveness of his delivery, free to choose or develop whatever style will best give him that effectiveness with his particular oration.

Oratorical Declamation

This contest comprises orations delivered at some other time and place by their authors. The test of the present orator, therefore, is the ability to reproduce not only the words, but also the thought, emotion, and effect of the original orator. Subject matter is not to be judged except as to its appropriateness for a contest of this nature. It may be either new or old.

The mechanics of speech must be observed faithfully: Poise, quality and use of voice, effectiveness and ease of gesture, emphasis, variety, and perfect enunciation. In addition the contestant must be able to interpret the full meaning of the oration and be able to carry the interpretation over into the minds of those who hear him. He must be able to interest the audience, to hold their interest, and to make them feel so thoroughly the vital message of his oration that they incline to forget the contest in their aroused enthusiasm for the object of the oration's appeal.

No particular style of delivery should be demanded of the orator; rather he should be free to select or develop his own style and then be judged according to the degree of perfection he has obtained and his effectiveness in influencing the audience addressed.

Dramatic and Humorous Declamation

The art of declamation is to be regarded essentially as one of recreating the characters and the story of the selection presented. The selection itself is not to be judged except as to its appropriateness.

in the contest and its suitability to the particular contestant delivering it.

In addition to the usual mechanics of speech—poise, quality and use of voice, ease and appropriateness of gesture, inflections, emphasis, pronunciation, enunciation,—the contestants should be observed for their ability to impersonate or interpret characters correctly and consistently. The true artist transforms her whole personality into the personality of the characters and thereby makes them seem living and real before the audience.

Narrative should be vivid and animated so as to be an interesting and integral part of the story rather than just “filler” between portions of dialogue.

The final test of superior declamation is the ability to use all the factors so successfully and unobtrusively that the hearer really forgets that this is a contest, and in perfectly created atmosphere is carried away to the time and place of the story being unfolded.

Due consideration shall be given to the literary value of the selection used.

From instructions to judges, accompanying ballots used in the national tournaments of the *National Forensic League*.

APPENDIX THREE

SAMPLE BALLOTS—DEBATE AND DECLAMATION

Ballot suitable for declamation, oratory, or extemporaneous speaking:

ROUND	SECTION	ROOM No.	
<i>Order</i>	<i>Contestant</i>	<i>Title</i>	<i>Rank</i>
1.			
2.			
3.			
4. (etc.)			

On the basis of the instructions contained on the reverse side of this card, I rank the speakers in the order of excellence I have designated.

.....Judge

Ballot suitable for debate:

TEAM	TEAM
vs.	
<i>Affirmative</i>	<i>Negative</i>
.....
.....
.....
ROUND	ROOM No.

On the basis of the instructions contained on the reverse side of this card, I find that the better debating was done by the

.....Judge.

APPENDIX FOUR

THE SYSTEM OF RANKS AND RE-RANKS IN OUR FORENSIC CONTESTS

(From an article by Howard W. Maule, in the Wisconsin High School Forensic Association News Letter of February, 1931)

No matter how expert any group of judges may be, there is frequently considerable variation in their grading of contestants. Our system of ranking and re-ranking is devised to allow the majority to award first place and to discount the effect of a particularly low rating by any one judge.

If five judges judge a contest and three or four of them grade one contestant superior, their judgment will award that contestant first place, even if the remaining judge or judges rank a contestant as lowest of the entire group. However, if no contestant receives three firsts, it is evident that a low ranking by one judge may keep a promising contestant out of first place. In most cases, on a re-rank such a contestant will receive second or third place by receiving a majority of first places in the first or second re-rank.

For the benefit of those who may not be perfectly familiar with the system of re-ranking in all its de-

tails, a hypothetical contest in which nine girls compete is here worked out completely, showing the final ranking of the nine girls.

(Note. The judges' percentage marks have been omitted from these tables for the sake of simplicity. Only the ranks are indicated.)

TABLE I

<i>Contestant</i>	<i>Judge 1</i>	<i>Judge 2</i>	<i>Judge 3</i>	<i>Judge 4</i>	<i>Judge 5</i>	<i>SUM</i>
Mary	6	3	5	6	4	24
Jane	8	4	9	3	8	32
Edith	1	8	4	7	5	25
Lillian	9	5	7	9	9	39
Stella	7	9	6	5	2	29
Harriet	5	2	1	4	1	13
Kathryn	2	6	8	1	6	23
Marian	4	7	2	8	7	28
Grace	3	1	3	2	3	12

Here we find that no contestant has received three firsts. We see, however, that Harriet has received two firsts; yet as two is not a majority of five, Harriet cannot be awarded first place on a majority of first places. Since no contestant has received a majority of first places, the award is given to the contestant the sum of whose ranks is least. Thus first place is awarded to Grace, the sum of whose ranks is 12 in contrast to Harriet who has a sum of 13. Yet this is in keeping with the system that the judgment of a majority of the judges should determine the ranking of the contestants, for judges 1, 2, and 4 have ranked

Grace ahead of Harriet. Had judge number 2 given Harriet a first and Grace a second, Harriet under this supposition, having received a majority of firsts, would have been declared the winner. Supposing again that judge number 1 had ranked Harriet ninth; such a low ranking by judge number 1 in no way affects the final rating, since on the first re-rank Harriet receives a first from each of judges numbers 2, 3, and 5.

First place having been awarded to Grace, she is dropped from the list, and we by ranking the remaining contestants according to their grades, get the following table:

TABLE II

<i>Contestant</i>	<i>Judge 1</i>	<i>Judge 2</i>	<i>Judge 3</i>	<i>Judge 4</i>	<i>Judge 5</i>	<i>SUM</i>
Mary	5	2	4	5	3	19
Jane	7	3	8	2	7	27
Edith	1	7	3	6	4	21
Lillian	8	4	6	8	8	34
Stella	6	8	5	4	2	25
Harriet	4	1	1	3	1	10
Kathryn	2	5	7	1	5	20
Marian	3	6	2	7	6	24

Examining table number two it is discovered that Harriet has received three firsts and is thus awarded second place in the contest.

Re-ranking the remaining contestants we get table number three.

TABLE III

<i>Contestant</i>	<i>Judge 1</i>	<i>Judge 2</i>	<i>Judge 3</i>	<i>Judge 4</i>	<i>Judge 5</i>	<i>SUM</i>
Mary	4	1	3	4	2	14
Jane	6	2	7	2	6	23
Edith	1	6	2	5	3	17
Lillian	7	3	5	7	7	29
Stella	5	7	4	3	1	20
Kathryn	2	4	6	1	4	17
Marian	3	5	1	6	5	20

In examining table number three we find that no speaker has received three or more firsts, therefore Mary, who has a sum of fourteen points, is awarded third place in the contest. It is to be noted that had we taken the original sums of the ranks as given in table number one, Kathryn with 23 would have been placed ahead of Mary who had 24. However, upon a close observation it is found that three judges, numbers 2, 3, and 5, considered Mary a better speaker than Kathryn, again allowing the judgment of a majority to determine the ranking.

Three places having been awarded, let us proceed to determine fourth place.

TABLE IV

<i>Contestant</i>	<i>Judge 1</i>	<i>Judge 2</i>	<i>Judge 3</i>	<i>Judge 4</i>	<i>Judge 5</i>	<i>SUM</i>
Jane	5	1	6	2	5	19
Edith	1	5	2	4	2	14
Lillian	6	2	4	6	6	24
Stella	4	6	3	3	1	17
Kathryn	2	3	5	1	3	14
Marian	3	4	1	5	4	17

As no contestant has received three firsts, fourth place should be awarded to the contestant the sum of whose ranks are least; but here we find a tie, Edith and Kathryn each having received fourteen points. Our rules state that when we have a tie in ranks, we give the award to the contestant having received the highest grand sum of percentages. Here again we find a tie, Edith and Kathryn each having received a sum of 429 in percents.

In case of a tie in percentages, we must take the sum of the squares of the percentages of each speaker.

Since Kathryn has 37,285 and Edith only 37,185 when the squares of the percents are added, fourth place is awarded to Kathryn and fifth place to Edith.

There now remain only four contestants to be re-ranked.

TABLE V

<i>Contestant</i>	<i>Judge 1</i>	<i>Judge 2</i>	<i>Judge 3</i>	<i>Judge 4</i>	<i>Judge 5</i>	<i>SUM</i>
Jane	3	1	4	1	3	12
Lillian	4	2	3	4	4	17
Stella	2	4	2	2	1	11
Marian	1	3	1	3	2	10

No contestant having three firsts, Marian having the lowest sum of ranks is awarded sixth place.

TABLE VI

<i>Contestant</i>	<i>Judge 1</i>	<i>Judge 2</i>	<i>Judge 3</i>	<i>Judge 4</i>	<i>Judge 5</i>	<i>SUM</i>
Jane	2	1	3	1	2	9
Lillian	3	2	2	3	3	13
Stella	1	3	1	2	1	8

Grades of Jane, Lillian, and Stella are now re-ranked one, two, and three to determine seventh place. Stella having received three firsts is now awarded seventh place.

On the final re-ranking of the grades of Jane and Lillian, it is seen that Jane receives four firsts for eighth place, and Lillian is at the bottom of the list, or in ninth place.

APPENDIX FIVE

THE FORENSIC EXPERIENCE PROGRESSION

"The *Progression* aims to get a growth and higher psychological integration in the student as he proceeds through the sequence of speech experiences. It emphasizes multi-ordinal thinking in place of Yes and No, Affirmative and Negative, and it places the student in a framework much more conducive to the searching for truth than is the case with conventional tournaments. At the same time, I believe it retains practically all of the many good things inherent in our best conventional debating. The plan also meets the demands of 'progressive' educators for more emphasis on discussion."

Dr. Elwood Murray (By permission).

THE FORENSIC EXPERIENCE PROGRESSION

Objectives of the progression. The Forensic Experience Progression has been developed as a method to help make the social studies more functional in the lives of students and citizens*: The chief aim is to

* The plan as given herein includes revisions as the result of experience with four different questions during the summer of 1937 at the University of Denver. It has been used in the intercollegiate forensics of the Western Association of Teachers of Speech, Nov. 22-24, and the Rocky Mountain Speech Conference, high school strand, Feb. 10, 11, 12, and college forensics, Feb. 17, 18, 19, 1938, under the direction of Dr. Elwood Murray. His description is printed here with his permission.

promote a sequence of speech experience which will, (1) encourage growth in both cooperative skills and powers of independent critical evaluation, (2) deepen and widen knowledges and insights in relation to the particular vital question in the social order selected for the experience, and (3) enhance effectiveness in the human relations and social adjustment of the students participating.

General plan of the progression. The plan may be used to take the place of a forensic tournament, or an extra curricular activity, or a classroom unit of learning. Panels of four or six speakers may enter a single progression. The amount of time required is flexible. The entire progression may be run off in the time allotted for a two or three day conventional forensic tournament, or, considerable time may elapse between the presentation of each stage. A number of progressions may be run off simultaneously according to the number of students participating and schools represented. Separate progressions may be arranged for students grouped homogeniously according to abilities, sex, academic levels, etc.

Extemporaneous speaking, discussion, and debate are integrated in a functional order following Dewey's, "How We Think" sequence of problem, solution, action. The Progression is centered on a proposition which takes the form of a question for action such as, "What should be done to improve effectiveness of state legislatures?" or other questions to be formulated according to the interests of

individuals or groups concerned.

Standards of achievement are set up throughout the progression with a means of rating carried on the cumulative record card of each speaker entering a progression. Throughout the progression each student will have the stimulation of other minds working intensely and sincerely on a problem the significance of which constantly increases to him. At each stage the speaker is required to formulate his own particular point of view, to defend it, or to change it, according to his own convictions as the truth is revealed to him. At no point will the student feel himself in competition with others; he will at all times have a constant challenge to a more intelligent and effective achievement. Standards are designated such as to discourage any form of rivalry or exhibitionism. The following is a description of each stage of the progression with the designation of standards of achievement.

FIRST STAGE. *Problem phase. Forum panel discussion on the sub-topic, "What is the problem and to what extent is it significant?"* Each speaker presents a five to seven minute forum talk in which he gives a critical evaluation of the significance of the problem. He analyzes, defines, and interprets. The outline of his talk should include, (1) a statement of the facts and evidence showing the nature, scope, and extent of the problem. This should include, (a) a clear-cut statement of the position taken toward the problem by the groups who have the largest "stakes"

in it, and (b) an analysis of where these interest-stakes agree and where they disagree. The talk should furthermore include, (2) a projection of the problem into the future and an indication of its effect in the social order, and, (3) its effect upon the speaker as a member of that social order.

After the round of forum talks each speaker is given five minutes in which he criticises the viewpoints of other members of the panel, defends his own viewpoint, or modifies it if his convictions change. If there is any misunderstanding of terms he defines and analyzes as may be necessary; if there is confusion of views he clearly draws the issues. Where a speaker's views coincide with a previous speaker he should not repeat what has already been said, but add fresh supporting materials to the views agreed to.

After the constructive talks, at all stages, the chairman should allot about one-half hour for questions and brief comments by the audience. The chairman will keep the discussion to the point and will summarize from time to time whatever consensus is arrived at or what clear-cut differences remain.

SECOND STAGE. *Problem phase continued. Forum panel discussion on the sub-topic, "What are the most important causes of the problem?"* The speaking procedure is the same as in the first stage. The analysis begun in the first stage is continued to deeper levels. Here the speaker traces the causes of the problem as he conceives them to be as the result of

his reading, conferences with authorities, and his own meditation. He must be able to trace sequences of cause and effect and to reason by analogy and example. His talk makes the following points (1) the origin of the problem and the influences which have contributed to it, (2) the factors which all agree must be met in any solution of the problem, and (3) the factors on which there is disagreement and which must be accommodated in any solution of the problem. He evaluates the causes as presented by the other members of his progression. He is concerned with forces and principles which operate in the social order and their relation to the problem discussed.

THIRD STAGE. *Solution phase. Extemporaneous talk on sub-topic, "What are the solutions to the problem?"* Each speaker on the progression will have five to seven minutes. The solutions are to be outlined, but not argued about in this stage. The object of the talk is to require the student to give evidence that he is informed about the chief alternatives in solution of the problem. He, (1) states what he conceives the solutions to be, (2) explains them clearly and lucidly, and (3) rates them in the order of his present preference. Where a preceding speaker has clearly explained a solution which the student intends to support, he should either add fresh materials or merely mention the plan without repeating or rehashing materials already given.

FOURTH STAGE. *Solution phase continued. Debates on sub-topics, "What is the best solution to the prob-*

lem?” Immediately after the third stage the director or critic or judge of the progression meets with the speakers to formulate the several debate propositions which will constitute the debate series. A chief object of the debates is to require the student to commit himself definitely on a practical question as faced by a citizen who must make similar “yes” or “no” decisions in everyday life. Alternatives representative of the chief schools of thought and interests at stake should be worked out in a general discussion session. For instance, if the question pertains to improvement of state legislatures, the alternatives for debate might be, “Resolved, that educational requirements for the legislature should include the B.A. degree,” and “Resolved, that the Unicameral form of legislature should be adopted,” and, “Resolved, that the split session legislature (as in California) should be adopted,” and, “Resolved, that legislative representation should be on the basis of occupation (as in Italy),” and, “Resolved, that the initiative and referendum should be adopted,” etc. All negative counter plans to any proposition set up should be included as additional propositions at this point.

Each speaker may suggest the alternative which he wishes to advance and for which he is willing to assume the burden of proof. Each speaker will be required to take the affirmative in favor of his alternative for three debates and the negative against one, two, or three of the other alternatives for three debates. After each debate for the affirmative he may

change to the affirmative of another alternative according as his convictions change, provided that opponents can be found and the series of debates may proceed. Persons who have not formulated their convictions are assigned to fill in as may be necessary to administer the series.

In case a speaker finds himself in partial agreement with an opponent care should be taken at the outset to make explicit the exact points of agreement and disagreement between the two sides.

Establishment of burden of proof for a proposition advanced will, in many cases, require the outlining of a plan. As in conventional debate all questions of constitutionality will be waived. But this should not necessarily be done in the action phase in the next stage.

Either one speaker or two speaker teams may be used although the one-speaker method is preferable in this case. Each one-speaker team debate will usually be one-half hour in length. The affirmative will have three periods of six, six, and three minutes respectively. Interspersed will be the two negative talks of eight and seven minutes respectively.

FIFTH STAGE. *Action phase. Forum panel discussion on sub-topic, "What, as citizens, will be our program to put into effect the necessary remedies?"* This is probably the most important stage of the progression and the aspect of learning which in other educational procedures is most frequently neglected. It provides a necessary and valuable follow-up into

the life of the student as a citizen.

The speaking procedure is the same as for the first two stages. Each forum talk will include the following in its outline: (1) a summary of the effect upon the speaker's thinking of experience in preparing and presenting the projects in this progression, (2) an explicit statement summarizing what measure or measures the speaker regards should be put into effect to solve the problem according to his present thinking, (3) a statement of what the speaker considers to be the chief obstacles in the acceptance of the program outlined, (4) an outline of proposed procedures to overcome these obstacles, (5) a statement of what special means, if any, the speaker proposes to undertake to make himself competent to do his part as a citizen in solution of this particular problem.

The work in stages one, two, and five may be simplified by reducing the main topics in each stage to a number of sub-topics. This would be done by the teachers, coaches, and experts on the question. Each student may then draw a sub-topic and prepare and deliver his talk as in the conventional extemporaneous speaking contests.

Criticisms and scores. After each stage a criticism of the work of each speaker should be given by a speech teacher or other person competent in discussion and speech technics. He will also give a rating to be entered on the cumulative record card for each

student in the progression. At the end of the progression each student will be given his score card. The names of those doing superior work, or showing the most development through progression may be announced.

*Rating Blank of Standards for Forensic
Experience Progression*

Speaker Subject

Rate each ability on a scale of 1 for inferior, 2 for poor, 3 for satisfactory, 4 for excellent, 5 for superior. Multiply points by 2 for first, second, third, and fifth stages.

Rating for Forum Panel Discussions

	<i>First Stage</i>	<i>Second Stage</i>	<i>Fifth</i>
I. Skill in analysis, definition, reasoning			
II. Knowledge and evidence			
III. Skill in critically evaluating all viewpoints represented			
IV. Social and cooperative skills as evidenced in group and audience relations			
V. Voice and diction			

Rating for Extemporaneous Talk in Third Stage

I. Clarity of organization and exposition	
II. Ability in presenting all the chief alternatives	
III. Ability in delivery	
IV. Ability in projection and audience adaptation	

Rating for Series of Debates in Fourth Stage

	<i>Debate No.</i> 1 2 3 4 5 6					
I. Skill in analysis, defining, reasoning						
II. Knowledge and evidence						
III. Skill in refutation and rebuttal						
IV. Social skills as evidenced in opponent and audience relations						
V. Voice and diction						

Total points for all stages.....

Rank.....

APPENDIX SIX

RESULTS OF A QUESTIONNAIRE

During the investigation into the problems of judging contests in the speech arts a questionnaire was formulated and distributed to two representative groups of teachers and students of speech. The groups answering the questions, and the results of the questionnaire are as follows:

GROUP ONE: This group comprised fifty-nine students in attendance at the summer session of the University of Wisconsin, all taking work in the department of speech during the 1936 season. Of this number, one was an undergraduate student, two were graduate students, forty-one were high school teachers of speech enrolled in the graduate school, and fifteen were college or university instructors likewise studying in the graduate school. Sixteen states and the Territory of Hawaii were represented in the poll, while thirty-five colleges and universities had contributed to the speech training of those answering the questions.

GROUP TWO: The members of the second group were teachers in attendance at the speech and dramatic departmental meetings of the Northeastern Ohio Teachers Association at its annual meeting in October, 1937. The thirty-two people of the group

were distributed as follows: one graduate student of speech, twenty-nine high school teachers of speech, and two university speech instructors. Twenty-five colleges or universities had contributed to their training.

Sixteen questions were asked of the subjects, and with each question a number of possible answers were given, the subject being asked to indicate his response to the several objective answers. Each respondent was given an opportunity to express his own views after he had marked the objective answers, and in the cases where separate responses were received, they are appended to the tabulation of the answers.

Because each person receiving a questionnaire was asked to answer only those questions to which he could reply with some authority, the total numbers of answers to each of the sixteen questions will necessarily vary. The questionnaire and the objective answers submitted will be found to be self-explanatory.

Question: Indicate what you believe to be the most adverse criticism of our present judging of contests in the speech arts.

	<i>Group One</i>	<i>Group Two</i>
a. Untrained judges	23	14
b. Varying standards of judgment	29	16
c. Biased or opinionated judges	6	5
d. Decisions based on trivial technicalities	2	4

Question: Indicate what you believe would be the

most important step in improving the quality of contest judging.

	<i>Group One</i>	<i>Group Two</i>
a. Train judges better	15	9
b. Pay more for experienced judges	5	6
c. Use score cards in all contests	2	2
d. Establish definite standards for judgment and criticism	34	21

Added responses: Make effort to secure trained judges; less emphasis on winning; have judge give standards to schools beforehand; do not allow coaches to judge.

Question: Which of the following do you consider the most important personal characteristics a judge in a speech contest should possess? Indicate first and second choice.

	<i>Group One</i> *		<i>Group Two</i>	
	<i>First</i>	<i>Second</i>	<i>First</i>	<i>Second</i>
a. Adequate training in speech	33	5	16	1
b. Sympathy for contests	1	0	2	0
c. Open-mindedness	7	12	3	6
d. Keen analytical ability	16	17	9	8
e. Firmness	0	0	0	1
f. Fairness	2	14	0	5
g. Objectivity	2	6	1	3

Added responses: Realization of the object of the contest; good taste.

Question: Which of the following do you consider the most undesirable qualities a judge can possess? Again indicate first and second choice.

	<i>Group One</i>		<i>Group Two</i>	
	<i>First</i>	<i>Second</i>	<i>First</i>	<i>Second</i>
a. Personal beliefs on speech effectiveness	5	6	5	4
b. Personal idiosyncracies of judging	15	13	9	5
c. Bias or previous mind-set on subject-matter	27	20	11	9
d. Egotism	1	1	1	2
e. Carelessness	7	12	2	3

Added response: Bias or previous mind-set on the purpose of the contest.

Question: Should a critic-judge discuss standards of technique with the contestants before a contest?

<i>Group One</i>		<i>Group Two</i>	
<i>Yes</i>	<i>No</i>	<i>Yes</i>	<i>No</i>
19	39	12	18

Question: Should an attempt be made to set up tentative national standards for criticism and decision?

<i>Group One</i>		<i>Group Two</i>	
<i>Yes</i>	<i>No</i>	<i>Yes</i>	<i>No</i>
50	8	28	3

Question: Should our universities give courses in the judging of contests?

<i>Group One</i>		<i>Group Two</i>	
<i>Yes</i>	<i>No</i>	<i>Yes</i>	<i>No</i>
44	12	23	5

Added response: Merely as part of the course, as in debate.

Question: Should a definite system of point evaluation be used in scoring contests?

<i>Group One</i>		<i>Group Two</i>	
<i>Yes</i>	<i>No</i>	<i>Yes</i>	<i>No</i>
20	36	22	7

Question: In debate, do you believe that questions of policy demand that an affirmative team present a definite plan to uphold?

<i>Group One</i>		<i>Group Two</i>	
<i>Yes</i>	<i>No</i>	<i>Yes</i>	<i>No</i>
27	29	20	5

Added response: If challenged by the negative.

Question: Methods and standards of judging debates. In the following groups underline the one phrase in each group which you would count most important in arriving at a just decision.

	<i>Group One</i>	<i>Group Two</i>
A. Audience reaction	3	2
Debater's ability	10	6
Argument and evidence presented	39	20
B. Logic and reasoning	30	21
Persuasion	22	4
C. Rapid delivery; enthusiasm	1	4
Conversational, analytical delivery	52	21
D. Fluency of presentation	5	6
Accuracy of analysis	45	21
E. Clear, coherent organization	18	11
Effective rebuttal	38	15

Weigh the following items, indicating the relative value you would assign to each in judging a debate, using 1 for items of prime importance, 2 for those of

less importance, 3 for those considered slightly, and 0 for those not considered at all.

	<i>Group One</i>				<i>Group Two</i>			
	<i>1</i>	<i>2</i>	<i>3</i>	<i>0</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>0</i>
a. Teamwork	27	20	6	0	7	8	4	0
b. Strategy	19	22	14	4	5	6	7	0
c. Pronunciation	3	21	24	6	0	4	12	1
d. Concession; making common ground	12	23	17	4	2	11	4	2
e. Knowledge of the subject	51	3	2	1	18	2	0	0
f. Use of grammar	5	23	19	6	3	7	7	2
g. Personal attitude toward audience and opponents	16	26	14	1	5	6	4	2

Added responses: Rebuttal, refutation; adaptation, analysis; analysis and reasoning; judicious use of forms of support; maintaining the offensive; argumentative technique; organization; analysis of issues; persuasive presentation.

Question: Standards for judging extempore. Indicate by numbering as in the previous question the relative value of weight you would assign each of the following factors in judging extemporaneous speaking.

	<i>Group One</i>				<i>Group Two</i>			
	<i>1</i>	<i>2</i>	<i>3</i>	<i>0</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>0</i>
a. Purpose of speech	25	19	8	0	9	3	4	2
b. Arrangement of material	34	18	5	0	10	7	7	0
c. Selection of material	34	15	5	2	9	8	1	0
d. Humor	0	13	31	9	1	4	12	2
e. Grammar	3	27	16	4	3	7	10	1
f. Knowledge of material	43	12	2	0	13	8	3	1
g. Adherence to time limits	6	22	20	1	1	6	11	1

h. Adherence to topic	38	13	4	0	13	5	5	0
i. Use of notes	7	25	8	9	5	9	4	2
j. Analysis of audience	38	12	1	0	14	1	5	0
k. Use of total bodily action	35	10	10	0	4	3	7	3
l. Gestures	6	23	18	2	0	6	7	1
m. Personality	21	26	4	2	11	8	3	1
n. Rate	6	19	21	5	1	8	5	3
o. Variety	16	24	15	1	3	6	10	0
p. Volume	7	23	16	1	2	11	11	0
q. Fluency	15	27	9	0	7	9	10	0
r. Attitude toward audience	28	17	6	0	7	5	7	1
s. Audience-contact	52	1	1	0	13	4	3	0
t. Movement-vitality	20	23	6	0	4	5	7	1

Question: Standards for judging oratory. Use the same procedure as in question 11. (The previous question.)

	<i>Group One</i>				<i>Group Two</i>			
	<i>1</i>	<i>2</i>	<i>3</i>	<i>0</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>0</i>
a. Purpose of speech	28	17	6	0	5	6	4	0
b. Originality	29	20	4	1	10	6	3	0
c. Human interest	33	20	3	0	10	7	1	1
d. Arrangement of material	28	21	4	0	6	7	3	1
e. Appropriateness	33	12	8	2	9	4	6	0
f. Style	10	27	7	3	1	6	10	1
g. Use of oratorical devices	3	20	18	9	0	6	9	3
h. Total bodily action	38	9	6	1	4	5	3	2
i. Gesture	9	24	14	2	2	6	5	1
j. Personality	22	24	5	0	10	3	3	1
k. Rate	6	20	20	4	3	7	3	1
l. Volume	6	23	20	2	4	9	3	0
m. Variety	17	24	11	0	3	5	6	0
n. Vocal quality	17	26	9	1	9	5	4	1

o. Simulation of spontaneity	25	21	3	2	6	3	4	1
p. Audience-contact	46	7	4	0	10	3	5	0
q. Movement, vitality	21	23	3	1	3	7	4	1

Added responses: Diction, emphasis, climax, spontaneity, intensity, simplicity, sincerity.

Question: Standards for judging declamation. Use the same procedure.

	<i>Group One</i>				<i>Group Two</i>			
	<i>1</i>	<i>2</i>	<i>3</i>	<i>0</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>0</i>
a. Choice of selection (Appropriateness)	32	20	2	1	14	4	0	0
b. Literary value of material	20	18	12	1	4	12	1	0
c. Grasp and portrayal of emotional content	45	7	2	0	12	3	3	0
d. Grasp and portrayal of logical content	34	11	8	0	5	7	3	0
e. Personal appearance	9	23	21	0	2	8	5	0
f. Total bodily expression	38	15	2	0	5	5	7	1
g. Characterization	33	10	8	0	10	2	2	0
h. Rate	7	20	20	1	2	6	7	0
i. Volume	7	22	20	1	3	6	6	0
k. Variety	22	19	11	0	4	5	4	0
l. Enunciation	14	25	11	0	6	5	3	0
m. Pausing, phrasing	22	23	4	0	9	5	3	0
n. Vocal quality	24	24	4	0	8	4	4	0

Added responses: Diction, emphasis, climax, spontaneity, intensity, simplicity, sincerity.

Question: Standards for judging extempore reading. Same as previous questions.

	<i>Group One</i>				<i>Group Two</i>			
	<i>1</i>	<i>2</i>	<i>3</i>	<i>0</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>0</i>
a. Intellectual concept of material	46	11	2	0	15	3	1	0

b. Emotional concept of material	43	10	2	0	9	8	4	0
c. Correct characterization	26	20	9	0	10	6	3	0
d. Alertness	22	23	3	1	6	9	2	0
e. Vocal quality	23	25	7	0	10	4	2	0
f. Total bodily response	36	13	8	0	3	5	6	0
g. Rate	8	24	15	2	1	6	5	0
h. Enunciation, pronunciation	22	22	7	0	8	9	2	0
i. Pitch	8	29	12	2	4	10	2	0
j. Variety	22	24	8	0	1	9	7	0
k. Pausing, phrasing	26	16	8	0	8	6	4	0
l. Volume	5	21	22	1	2	9	4	0
m. Use of book	4	22	16	9	1	5	7	3

Added responses: Diction, emphasis, poise, simplicity, sincerity, spontaneity, interest.

Question: Standards for judging the one-act play contest. Same as previous questions.

	<i>Group One</i>				<i>Group Two</i>			
	<i>1</i>	<i>2</i>	<i>3</i>	<i>0</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>0</i>
a. Choice of play	32	13	6	0	19	1	4	0
b. Pantomime	37	8	4	1	13	4	5	1
c. Diction	29	24	3	0	11	8	4	0
d. Stage settings	3	21	25	1	0	5	14	2
e. Costuming	5	32	12	0	0	10	10	2
f. Properties	4	25	21	0	1	5	12	1
g. Lighting	6	23	20	0	1	9	8	2
h. Tempo	36	13	3	0	9	8	5	0

Added responses: Acting, characterization, ensemble acting, audience-reaction, climax, pictorial value of each scene, grouping, direction, movement, business, teamwork, make-up, casting.

APPENDIX SEVEN

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